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VOICE AND SPEECH DISORDERS IN THE GERMAN ARMY*

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THE creation of a special division for speech and voice disorders in the German Army dates from October, 1939. In six months following its inception about two hundred patients were dealt with. The Muenster Division was the first in the entire German *Wehrmacht*. This article is intended to aid in further developments in the armed forces along these lines.

The cases brought for treatment have been those previously, and unsuccessfully, treated in field stations, sometimes for a period of several weeks, during which the cessation of smoking, painting of the throat, and inhalation treatment had brought no beneficial results.

Use of the laryngoscope as well as acoustic and stroboscopic functional testing of the vocal chords has led us to discard the general title of voice-ailment, and to break this term down into more specific diagnoses. [Then follows a classification of seven divisions or diagnostic groups of voice disorders. This is omitted here since we are mainly concerned with the therapy. Translator's Note.]

* Condensed from a photoprint of the journal *Der Deutsche Militärarzt*, 6 Jahrgang, Heft 3, pages 148-152, March 1941, by courtesy of the War Department Army Medical Library, Washington, D.C. The original full title of the article is, "Halbjährege Erfahrungen der ersten Abteilung für Stimm—und Sprachtstörungen in der Wehrmacht."

INFLAMMATION OF THE LARYNX

Simple inflammation of the larynx was found mainly in older soldiers. Treatment consisted of resting the voice, prohibition of smoking, spraying the throat at night. Short-wave diathermy of the larynx was found effective. Spies's exercises, and later the singing of louder tones, were used as part of the treatment. It is well known that it is best to begin with the singing tones in rebuilding voice quality and in the restoring of normal vocalization, following injury to the larynx. This treatment was found effective for patients suffering from a combination of laryngeal inflammation and functional speech disorders. It was especially true that persons who in civilian life had suffered from catarrh of the upper air-passage or from voice difficulties were adversely affected by the unusually cold winter months passed in the open, in military service. The commonest symptom is the frequent hoarseness. Here again it is the older generation that suffers most. There were 34 cases under 35 years of age, but 55 cases above that age. One notable case was that of a female-voice impersonator with a voice range from E to G2.

The treatment of these patients started out by first clearing up all inflammation,

after which the voice was "rebuilt." Never more than twelve treatments of short-wave penetration were given to any patient. The patients found the diathermy treatment both pleasant and relaxing to the throat.

After the inflammation had subsided until the speech organs were no longer reddish, laryngeal massage was given. After that the voice work began. This was given for ten minutes each day, by a trained woman speech teacher. One should start with the tones that are possible for the patient to make and should gradually be extended up and down the scale. Medical opinion determines whether to use in addition a menthol spray or possibly silver nitrate drops in the larynx. Only in cases of definitely dry mucous membranes in the upper air-passage, have we considered using solutions with iodine content for inhaling, either warm or cold. Strikingly enough, one observes in patients of this type that the individual larynx responds in varied ways to medication, but invariably responds successfully to the short wave and to carefully administered speech exercises.

Eighty-nine patients of the latter class (of those having laryngeal inflammation) were treated in this hospital for a period which lasted less than 14 days in 31 cases; from three to four weeks in 41 cases and for longer periods in 17 cases.

Purely Functional Disorders

While in civilian life, singers and public speakers are the chief persons found in this group, in the army we find that the patients were those who had used the vocal organs erroneously in the giving of commands. The most useful treatment in such cases consisted of voice exercises in the lower tonal ranges. In some cases, short-wave treatment and in even fewer cases massage was used. Massage however is counterindicated in all spastic disorders, especially in cases of bruised vocal chords.

The treatment is carried on with great patience. Only seven of 26 patients were cured in a period of less that eight days, and five required over a month's treatment. Even when the condition of the larynx is organically and functionally rehabilitated, the voice may easily become hoarse again if the patient neglects to follow the prescribed methods of using his voice, and instead uses his voice incorrectly.

The functioning of the speech organs must be studied not only with a laryngoscope and by ear, but must also be studied through the use of the stroboscope. This instrument gives optical evidence to go by, concerning the determination of the voice range, and the extent of the vocal register, as these are as important for the person giving commands in the army as for the singer. Special attention must be given to volume of tone, for too loud speaking in an abrupt, commanding voice is often the cause of a voice disorder.

Hysterical Aphonia

This type is most rapidly cured when as soon as diagnosis is clear, the doctor energetically combats the ailment with psychological suggestion concerning the loss of voice. In the *Wehrmacht* it is believed that such cases should not be returned to military duty. In the past, such patients have often been erroneously diagnosed, and after common treatment in field hospitals has proved useless they have been sent to mineral baths. These baths are not usually successful in achieving a cure. In wartime the matter is more serious, in that many older men are in combat duty who are not always as willing or enthusiastic about fighting as are the younger men. It is not surprising that of our 200 patients, 16 were suffering from hysterical aphonia. It is inter-

esting to note that there was not a single commissioned or noncommissioned officer among them. Typical were the cases where the voice had been suddenly lost through fright, overexertion and the like. Of the above 16, seven were over 35 years of age. In all but two cases these men had been fruitlessly treated for several weeks in various field and other army hospitals, and had undergone a great variety of treatment without benefit.

The method followed by us consisted in mechanical compression of the thyroid cartilage, in rhythmic vibration, electrical massage, and treatment by suggestion with the stroboscope, in a darkened room. These methods succeeded in 14 cases out of 16. The aphonia cases not cured included one man who had already been voiceless for eight months and who had been treated by nerve specialists by means of electrical treatments and by hypnosis.

Polyps of the Vocal Chords and Recurrent Paresis

There were twenty-one cases of the former and two cases of the latter treated—namely patients suffering from organic disturbances or changes within the larynx. Often polyp-like growths at the vocal chords had not been previously diagnosed. As soon as these were removed the voice was often clear again. It shortens hospitalization however and speeds the cure if, some four days after the operation for polyps, one begins giving a treatment consisting of carefully chosen voice exercises, starting with the singing tones, and above all getting the patient to exercise the soft palate, the neglect of which is a major cause of polyp development and singer's nodes. In 12 of these 21 cases, success was achieved within two weeks after the polyp operation. As a precaution however, some of these men were kept for a total of three to four weeks, to prevent possible relapses.

Speech Disorders: Stammering, Stuttering

The best method of treatment was found as is well known to be placing of the patient before a mirror and letting him learn optically the correct tongue and jaw positions from pronouncing *s*, in the case of lispers. In this way the patient learned to correct his speech by eye rather than by ear. The two patients suffering from rhinolalia had both had diphtheria three weeks earlier. They were cured completely in five to eight days by using electrical current for the injured velum together with exercises and massage.

Stutterers from 20 to 25 years of age required much attention and effort on the part of the woman teacher of speech as well as the doctor. In three to four weeks ailments which had been present since childhood and which in some cases had previously been unsuccessfully treated were improved (five patients). Our army is not concerned with curing stuttering as such, so these patients were discharged after the healing of nose, ear, and other ailments.

We were particularly satisfied with results obtained with a 19-year-old soldier who had suffered a motor aphasia after otogenic meningitis of the left side and temporal lobe abscess. He had had three ear operations in eight months. He practised for two months faithfully and was released as practically cured. There was one case of "post-encephalitic speech disorder." In closing it is important to emphasize the fact that speech disturbances consist of many different types of disorder, psychic, organic, and functional. Even when the doctors were unable to cure the patients, the women teachers of speech were often able to accomplish surprising results.

TRAINING IN LISTENING AND IN VOICE AND DICTION FOR THE AIRPLANE PILOT

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SHORTLY before Pearl Harbor when the University of Wichita became the regional head of seven states in the Civilian Pilot Training program, those in control of the airport tower reported difficulties with inexperienced pilots, especially Army pilots. The pilots seemed to be afraid of their microphones; they did not know the proper signals and they could not remember instructions that came from the tower; consequently tower operators had to ask pilots to repeat messages again and again. CPT's Regional Directors charged that some crashes could be traced directly to poor use of the microphone. At the request of the CPT director of this region, the Department of Speech took over the problem.

Nearly two years of experimentation with various methods of training produced results that made CPT ready to extend the training to all units in this region. When CPT gave way to Army Air Corps training, this work was continued as a part of Aircrew English.

I

The airport on the Civil Airways is a bottleneck, for the war brought a tremendous increase in the number of craft —especially of Army aircraft making use of CAA airports. As many as 3,000 aircraft movements a day may take place at a single port. Suppose that all have two-way radio, and use that method in communicating with the traffic control tower. Suppose that each pilot needs to use *only* the five contacts specified by the CAA for pilots using civil airports.[1] Now, assume that each pilot uses *one* unnecessary word (like prefacing his message with the word "*calling,*" when everyone knows he's calling) in each message —the Tower must hear each day—15,000, extra and needless words—two hours and a half of listening to needless words each 24-hour period. But most inexperienced pilots use many extra words in each message. Hence, to eliminate wordiness, certain fixed phrases are used by both pilots and tower operators as specified points in landing and in take-off procedures at CAA traffic-controlled airports. No pilot has the right to vary these specified phraseologies at such airports, nor to add to them, excepting in emergency.

This is well and good if all pilots comply. But in the past, green pilots have had no training in using either phraseologies or microphones. The word sequences as such are fairly easy to learn, but to use them correctly before the microphone proves to be quite another thing. I have been in the Wichita Tower when it was necessary to ask an Army Glider Test Pilot (sitting in his aircraft 100 yards from the Tower, awaiting permission to take off) for *seven* repeats before his message could be understood. If all pilots were to repeat messages but *once,* the work in the Tower would double, and the system would break down. I mean that literally. It would break down.

II

The second item of importance in using the two-way aircraft radio seldom occurs either to the pilot in training or

[1] It should be noted that Army Air Force training planes equipped with radio do not follow a 5-contact routine on Army airports. However, when flying the Civil Airways, AAF pilots as well as others are expected to follow prescribed CAA rules. Army orders to all pilots in August, 1943, specifically required adherence to CAA rules on Civil Airways.

to Army officials. Sometimes the *amount* of information in a message (and all of it is of vital importance to the pilot's life) causes difficulty. Inexperienced pilots have trouble in remembering what they hear long enough to digest it. For example, take a typical message from the Tower to the in-bound pilot at the Wichita Airport—and remember that although this message might be shorter under ideal conditions, under other conditions it could be twice as long and carry twice as much information. As I give it, see if you can remember all of it and repeat it back:

ARMY ONE, NINE, ZERO, SIX—THIS IS—WICHITA TOWER—PASSING NEWTON—TWO FIVE—FOUR THOUSAND—ONE EIGHT TWO SIX—ARMY TRANSPORT TEN MILES NORTH, HEADED NORTH, CLIMBING TO NINE THOUSAND—P-38 TAKING OFF NORTH TO CLIMB TO SEVEN THOUSAND—P-40 REPORTED TEN MILES NORTH NEWTON, LANDING AT WICHITA FROM SIX THOUSAND—USE RUNWAY TWO ZERO—OVER.

Can you repeat that message? Young pilots (normally unable to remember a person's name two minutes after an introduction) were finding it hard to remember the message while they digested its meaning. Embarrassed or afraid to ask for a repeat, many were answering with "ROGER" (o.k.), and then proving that they did not understand by violating instructions or ignoring vital information given. In short, there was an urgent need for the development of "ear-memory" (if I may call it that) as well as for a knowledge of phraseologies. Ear-memory is probably more important than it may seem, even to instructors. Indeed, the importance of training in associating understanding and memory is well illustrated by an Army major who returned to CAA regulations after spending months at a base where only light signals were used. I watched him practice landings and take-offs for an hour, just to get his "memory-bump" working again. You can begin to appreciate why the armed services in their preinduction programs call for training in listening accurately and in reporting back accurately what is heard.

III

Flying conditions demand special training in voice and diction for the microphone. You must understand that microphones used in aircraft are *not* the delicate and sensitive microphones used in commercial radio stations. Aircraft—even gliders—are extremely noisy places. For example, in a glider traveling 150 miles an hour wind noises make conversation between passengers difficult if not impossible. In powered aircraft, wind, motor and other noises make it impossible to use the kind of microphones found in sound-proof studios. A rugged mike that can stand abuse, and one that will not pick up these noises, is needed.

In order to keep out extraneous noises, less electric power is used in the mike than is used in your telephone. Your telephone, for example, will pick up the baby crying, piano playing, or radio spouting in the next room. Not so with the aircraft mike. So little power is used that it is not supposed to pick up any sound *whose source* is a foot or more from the mike surface—not even an explosive sound. It won't efficiently pick up the voice in normal conversation more than *one quarter of an inch* away. In fact, if a pilot wants to be certain that he will be heard clearly, lips should be in actual contact with the microphone case, or the larynx must be in firm contact with the throat mike. You can imagine what happens to vocal "quality."

First of all, any breathiness causes a roar in the receiver. The slightest tendency toward breathiness in such digits as "Four," "Five," "Three," or "Six"

causes a blast in the receiver that makes reception very difficult.

Second, the green pilot (busy with the duty of flying and watching) must be taught to remember to keep his lips in contact with the mike at all times—if contact is lost so much as a quarter of an inch, he begins to fade out. It is true that intelligibility is possible at one inch in 110 db., but reception is better as described above. Atmospheric interference or static may make reception difficult under any condition; hence to get good signal to noise ratio the mike must be close.

Third, the *quality* of the voice poses a problem unkown to most academic teachers. In fact, nine times out of ten the voices that speech teachers would consider as having the best quality would be very difficult to understand in the Tower. The deeper the voice, the harder it is to understand (although the throat mike is an exception to this rule). Deep voices set up vibration in aircraft equipment, especially in oxygen masks. In general, high voices are best, although there is a limit in pitch above which the statement does not hold true. We recommend to all of our cadets with normal male voices that they pitch their voices slightly higher than normal when using the lip mike. If the cadet's voice is a deep bass, he must often pitch it in the higher registers of his vocal range. Even then we often find a voice requires much individual experiment before reception is adequate.

Because of the unconscious tendency on the part of many to lose decibels of power as the pitch changes in the process of inflection we have found it advisable to recommend a comparative monotone delivery. But if the cadet pilot has sufficient vocal and breath control to hold his power or loudness constant, monotone delivery is not needed.

Word endings must be sharp and distinct, never held so that one word runs over into that following. Staccato delivery at the speed of about one hundred words a minute seems to be best for most pilots.

Of course, some of our old friends among faulty speech habits also cause trouble, for they receive emphasis over aircraft radio. For example, a slightly nasal voice (considered nearly normal in some parts of the Middle West) becomes extremely difficult to understand. In fact, voice quality is not a matter of "pleasantness" or "unpleasantness" in aircraft communications—*it becomes a matter of comprehension itself.* The person with the slightest tendency toward "frozen jaw" or "swallowed" delivery finds it difficult to make himself heard and understood by the Tower. The person with the habit of weak delivery on sentence endings fades out entirely. So important is comprehension that we are willing to ask pilots to sacrifice style, quality, and individuality in voice if necessary to increase comprehension. The whole problem of voice training for aircraft radio communications surprises the academic instructor familiar with traditional methods in training the voice for platform or commerical radio speaking.

IV

What can a Department of Speech do in helping the cadet prepare for aircraft radio communication? In a four-week period of the English-Speech course, we help the cadet: (1) to learn the phraseologies, (2) to develop his memory-bump—his ear-memory, and (3) to help him adapt *his* voice until he is at *his* best before the microphone.

To accomplish these aims we have (with the aid of airport tower personnel and of flying officers) built equipment which makes students *sound as they will sound in the receiver of the airport Tower.* Using a 1930 model loud-

speaking system, stuffing the speaker with disks of cardboard on which loose metal trays are allowed to bounce, fitting a metal cone about the size of a waste basket over the whole, using a carbon mike with little amplitude, and recording the results on the mirrophone with its microphone exactly ten feet from our speaker—we discover that with such a contraption we are able to play back a voice which tower men and our own ears assure us is as near like tower reception as possible. That is, as near like tower reception under ideal conditions as possible—we do not introduce the atmospheric noise or static which so often adds to difficulties of reception.

We run under the assumption that the cadet is his own best critic. First, we record him on the mirrophone alone—showing him how he would sound on commercial radio. That is his first shock, if he has never heard his voice before. Then, explaining *why* tower reception will be different, we have him use standard phraseologies over the equipment I have just described. When we play it back to him, results are astonishing. Most cadets simply refuse at first to believe what they hear. Next, we take them to the airport Tower in small groups. What they hear there convinces even the stubborn. After that, our work is easy. With one student as pilot and other as Tower, they practice the signals again and again. In all cases we play back what we have recorded. The student criticizes his own messages, and is also criticized by the class. We have discovered that the student is the hardest to please—we are satisfied long before he is.

Along with such practice, the cadet is learning other things. He learns the proper message sequences. He learns through repetition to repeat back these sequences, instantly and accurately. In fact, to secure accuracy of repetition, we require the student, in addition to practice in class, to work outside the classroom with another student at least 5 minutes every day.

In short, long before the cadet flies an aircraft with two-way radio, he has had practice in effective use of voice and diction over the microphone, in memorizing what he hears, and in handling correct phraseologies and sequences. We find that he loses his fear of the mike. He *knows* how he will sound in the Tower—and why!

THE INFLUENCE OF ELECTRONICS ON THE FIELD OF SPEECH

WILBERT PRONOVOST

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CONSIDERABLE publicity is being given today to the importance of electronics in the war effort and to the contributions that the science of electronics will make in the postwar world. One important contribution of electronics has been in the field of military communications, in which speech communications play so vital a part. Through radios and telephones, orders and reports are transmitted between headquarters and mobile units. The infantryman reports over a portable "walkie-talkie" or smaller "handie-talkie." Larger radio sets permit communication with planes, tanks, trucks, and ships. Interphones keep crew members of planes and battleships in contact with each other.

The requirements of such military speech communications have made neces-

sary new developments in electronics. The "handie-talkie" is lightweight, and resembles the French-style telephone with a larger body that can be held in one hand. Complete with transmitter, receiver, and antenna in the hand-sized case, it gives adequate speech intelligibility over short distances and can be operated easily by one man in combat. The throat microphone, placed on the larynx, picks up the vibrations of the walls of the throat. Thus is minimized the transmission of sounds from airplane motors, gun-fire, and other undesirable sources. Although the speech quality reproduced is not as good as that of the conventional microphone, the reduction of undesirable noise increases the intelligibility of speech under battle conditions. A lip microphone, strapped over the mouth, has also been developed to reduce the noise effect. Another improvement to eliminate unwanted noise is the new type earphone, which is lightweight and is inserted in the external auditory canal. In the Navy, the problem of electric power for communications equipment has been solved with the "sound-powered phone" in which the electric power required to operate the speech amplifiers is generated by the sound energy from the voice impressed upon the microphone. Where secrecy is desired, a "speech scrambler" can be used. This apparatus scrambles the speech before it is transmitted by radio so that it is unintelligible when detected by any radio receiver which is not constructed to unscramble the speech sounds. These developments, along with other electronic developments, will have an important effect upon the field of speech. One such effect is evident in the number of speech teachers who are engaged in developing speech-training programs for military personnel that use speech communications equipment.

II

Many uses of electronic equipment are already familiar to speech teachers. The radio, an electronic development, has contributed greatly to the speech consciousness of the nation and to the desire for speech development. It has been responsible for the addition of radio-acting and production courses to the curricula of most speech departments. Sound-recording apparatus is now standard equipment in most departments; it has become a standard aid in the teaching of speech. Likewise, electronic devices, such as the nasality indicator and volume indicator that give visual indication of the nasality and volume of an individual's voice, have facilitated the problem of speech correction. Equally important in speech correction has been the development of individualized hearing aids for the hard-of-hearing. In addition, the use of such equipment as the oscillograph and phonelograph in speech-laboratory research has contributed greatly to the knowledge of the nature of speech sounds.

Important as past contributions have been, however, electronic developments of the future can have even greater influence on the field of speech. Definite predictions, of course, cannot now be made, but it is possible to survey trends. First an increasing public consciousness of good voice and articulation will be promoted by improved amplifier circuits that give better fidelity in reproducing the original speech quality. Electrical interferences, such as static in radio reception, are already greatly reduced through the use of frequency modulation, and there are indications that the number of FM stations will increase after the war. Attention is also being directed toward the problems of speech broadcast studio acoustics in order to make the speaker in the studio sound as

if he were actually in the home where he is being heard.

Next, developments in sound recording will permit improved fidelity of reproduction. The cost of high-fidelity apparatus will be reduced if there is sufficient public demand for high-fidelity reproduction. At present, the public accepts inferior fidelity in purchasing low-cost radios and phonographs. The speech teacher can aid in promoting a desire for high-fidelity reproduction so that high-fidelity sets can be produced in sufficient quantities to be sold for a profit at a lower cost. In addition, continuous recording for longer periods of time will be possible. Military uses of magnetic tape recording permit continuous recordings up to half an hour, whereas the commercial tape recorders now in use record for less than two minutes. Furthermore, these recorders now give only temporary recordings, which are erased when a new record is made, but the use of reels of wire in the new-type magnetic recorders makes possible permanent recording.

Third, numerous articles appearing in electronic magazines indicate an increase in the installations of radio telephones in many aspects of business and industry where speech communication was not possible a few years ago. This means an increase in the number of situations in which speech is used for communication. One such instance is the recent installation of radio-telephones by the railroads. Radio-telephones are being installed also in trucks and automobiles, and greater use is being made of public-address systems and interoffice-communications systems. Postwar prospects for private and commercial aviation indicate further expansion in the use of speech communications.

This expansion in the field of speech communications suggests the need for an extension of the speech curriculum into a field that at present receives little emphasis. Most speech courses today are conducted under the relatively ideal acoustical conditions of the classroom, auditorium, and radio studio, but the above-mentioned use of speech communications introduces a large variety of acoustical conditions for both the sending and receiving of speech. Consequently, the speech curriculum of the future will need courses in communication under these varying acoustical conditions. This, for example, should include training for efficient audibility and intelligibility in the everyday use of the radio-telephone.

III

The future is promising for speech research in fields that involve electronic equipment. Electronic circuits now available can be adapted to the construction of apparatus that will allow research on voice and articulation which has thus far been impossible. Apparatus can be constructed that produce the acoustic spectra of speech sounds on an oscilloscope for immediate photography and analysis, and thus eliminate the present tedious method of harmonic analysis. Research using the throat microphone should make possible a further clarification of the phenomena of vocal resonance. I hope it will not be thought startling if I suggest that maximum use of these and other electronic developments for research on speech can be obtained best through a cooperative program in voice-science laboratories, cooperation between universities and industry.

The speech correctionist will benefit with apparatus that can facilitate speech improvement. One such type of equipment is a pitch indicator that can give visual indication of vocal pitch level and vocal variety. Improved lightweight and

lowcost hearing aids are already appearing on the market, and a more extensive use of these hearing aids will facilitate the improvement of speech for the hard-of-hearing. Another type of apparatus, that will aid the problem of postwar speech rehabilitation, has been designed to study the extent of brain injuries.

In the theatre, electronic-tube dimming in stage-lighting control makes possible remote-control dimming in which the control panel is small and compact, and can be located so that the operator has a full view of the stage. This type of dimmer allows much larger wattages in individual and master dimmers, so that greater flexibility can be obtained in lighting control. Electronics has made possible, also, a greater use of sound for dramatic effects. These effects can be obtained by placing loudspeakers at various points in the walls and ceilings of the auditorium, and by the use of sound filters and sound synthesizers which can change the quality of the voice to produce effects that the actor cannot produce. Another use of electronics for dramatic effects exists in radio's use of the "Bromo-Seltzer train" and other similar effects. To obtain this effect, a vibrator is placed on the walls of the pharynx. Sound, from sound-effect records or other sound sources, is impressed upon the vocal resonance cavities by the vibrator. The speaker merely assumes the correct articulatory positions. Thus any type of sound may be given the articulatory characteristics of human speech while maintaining the quality of the original sound.

Television, as a matter of course, will have its influence upon the field of speech, and many improvements in television will result from wartime electronic developments. Although no predictions can be made on how soon after the war television sets can be produced in large quantities at a relatively low cost, most such manufacturers are making definite provisions for television in their postwar plans; and the speech field will probably feel the influence of television when it is finally developed on a large scale. As with present-day radio broadcasting, we shall probably see the inclusion of courses in television production in the curriculum of most speech departments.

Thus, in all phases of the field of speech, from fundamental courses to dramatics and speech science and correction, the influence of electronics will be felt. Teaching techniques will be influenced by greater availability and improved reproduction characteristics of instantaneous and magnetic tape-recording machines, as well as by other electronic aids. The curriculum will no doubt be expanded to include courses in the use of speech over radio-telephone communications equipment in business and industry. Further expansion is also needed to train future teachers in the application of sound equipment in the field of speech. Electronic equipment can be used also to increase the efficiency of stage-lighting control and in using sound more dramatically in theatrical productions. Finally, electronic developments will make possible more and better research in speech science and correction.

WANTED: A SPEECH SALESMAN FOR THE UNITED STATES GOVERNMENT

MRS. HUGH BUTLER
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"THE Foundations of Durable Peace," was the subject of an all-day conference last February of the League of Women Voters in the District of Columbia. Having struggled with the grocers, fought the battle of the ration card with the shorthanded butcher and bitterly tried to forget those halcyon days of competent maids, we pressed our unwanted selves into an infrequent bus and finally arrived at the meeting. Once there, we naturally awaited eagerly the words of wisdom on the kind of peace—durable or otherwise—that would follow this struggle.

Words? Yes! They began to pour from the governmental superintellectual who draped his lean form confidently over the speaker's pedestal, dangled his horn-rimmed spectacles expertly, and gave unquestionable proof of his incumbency by unconsciously revealing the shiny seat of his trousers that were exposed in the wall mirror behind him.

Within ten minutes the women slept in the last six rows where I sat. They could not hear more than half of his words, and could not understand that half, so kind nature stepped in and gave them durable peace.

You will see why they did not understand what they did hear when I tell you some of the words this speaker used:

If and when these formal mechanisms of durable peace are forged out. . . .

As I have gone on reading more and more of illumination has come.

What seemed the radical contradictions between competing and alternative formulas, have grown less troublesome as I have read, and reread, and pondered.

Pursuing an intellectual comprehension of the problem. . . .

Comprehend the feasible mechanisms.

World Federation or even something less committal than that. . . .

Something else which challenges our own consciences implacably. . . .

Functionally speaking. . . .

And listen to this mouthful:

We have learned that in the past, so now, and far more swiftly and catastrophically now. . . .

We know that organized and organizing, purposeful, anti-civilizationism and atavism—our nascent and militant fascism. . . .

Immediacy and in finality. . . .

Diminishment or sacrifice. . . .

The final blast told us just how we are winning this war in these words:

To win the war, industrial mobilization and military mobilization, logistics, strategy, and tactics are being made adequate.

At the end of the day's program, filled with similar verbiage, we staggered home drunk with soporific words. One clear idea we took away with us was given by a newspaper columnist. He said that he had never seen anything like the harmonious way in which the joint American and British staffs were working together to win the war; that this cooperation was historic, and he didn't see why it should not continue and enable us to found a durable peace. Hoorah for him!

II

As the end of the war draws near, cannot *someone* who knows the importance of effective speaking on the American people *somehow* get access to these public officials who are telling us how to gain a durable peace and persuade them to put their thoughts in words that people can understand?

Consider another example, altogether too typical, of this failure. Last April Mrs. John L. Whitehurst, President of the General Federation of Women's Clubs, an organization composed of 2,500,000 members organized into 16,500 clubs (almost every town of any size in the United States has its Woman's Club), asked a Federal Department to send a representative to St. Louis to discuss before its annual convention the subject of foreign trade. This was to be a part of the Women's Club program on postwar plannng. Mrs. Whitehurst had long advocated an intensive study of trade barriers, believing that women have a direct interest in this subject. Should this large organization, whose members are said to spend most of the money made by their husbands, decide that a lowering of trade barriers is a good bargain for them as well as good economics for the United States in the postwar world, such a decision on their part might have a weighty influence on governmental policy. (We all know what women do when there is a bargain in sight!) But evidently the governmental representative who favored lowering these trade barriers had never seen women at a bargain counter. As a result he delivered a *written* treatise on trade that left his audience dazed, bewildered, and furious. The high-tariff men need not worry. As long as the explanation of foreign-trade complications is left in the hands of such speakers nothing will ever happen to high tariffs.

At the same convention, there was a striking example of what can be accomplished by a clear, forceful speaker who knows how to reach his audience. The British Embassy sent Mr. Michael Wright, First Secretary in Washington and recently arrived from Cairo, to discuss Near Eastern problems. Mr. Wright opened by saying that he assumed his audience would appreciate a clear-cut statement of Near Eastern problems as he saw them, and he proceeded to outline these problems simply and forcefully, well high-lighted with examples and statistics and delivered extempore. It was the first time many of his audience had ever heard the English point of view about Palestine, whereas the Jewish angle was more or less familiar and had been viewed in a sympathetic light. At the end of his talk not a single question was raised though there were at the convention many influential people who might take the opposite point of view on the future of Palestine. This was demonstrated a day later when a resolution was presented asking permission to distribute pamphlets to convention members giving the opposite point of view to that expressed by Mr. Wright. This resolution was overwhelmingly defeated on a member's plea that the time to raise objections had been given after the original speech when Mr. Wright was still present as a guest of the Convention and could answer objections from the platform—a courtesy always extended to speakers at General Federation Conventions. But had Mr. Wright delivered a less effective speech, it is safe to say that the convention would have eagerly desired to read those pamphlets in the hope of getting some clear idea on this hot subject.

III

This need for lucid straight-from-the-shoulder speaking in affairs of government is by no means confined to such high topics as world affairs. It runs through every stratum of governmental activity. Last winter, for example, a high official in one of the war agencies was suddenly told to go to a large city nearby and address 1,200 business men. Having never made a speech, he was in a state of great anxiety. Worry over the assignment interfered with sleep until his wife insisted that he consult a recognized speech

teacher. To his first lesson he came armed with the speech that his agency had given him to deliver, written by the newspaper men employed for that purpose. After he had read the speech aloud, the teacher asked him what it meant. He said he didn't know. Did he want to make that kind of a speech, he was asked. He said no, but what was he to do? The suggestion was made that he tell the 1,200 business men from all over the United States just what he was doing in that agency that related to their business. So he decided to plan a simple speech of ten minutes. He had an excellent voice and a manner that would instil confidence in his audience. Likewise he knew how to be fair. When he finally rehearsed his ten-minute speech, almost without notes, he said, "Is that all right? It's so simple. I never heard anyone make a simple speech like that."

No, nor will he often hear it because few people in government know how to tell us what they are doing in plain and simple words that we can understand. How can the people believe in our government and in our democacy when the officials who are sent out to explain their work have no knowledge of how to do it?

The sequel to the above story is almost as unique as the story itself. The speech produced an ovation, and when word spread of its success the speaker found himself rated as a "natural born orator." From then on he was repeatedly sent by his agency to give important addresses, and finally conducted a conference to which nearly 100 men came from all over the country. When they returned to their homes he received a personal letter from almost every man thanking him for the clear-cut and satisfying way in which the conferences had been conducted. Poor folk! They were so grateful to find one place in our government where people talked sense that they could hardly believe what had happened to them.

IV

Recently I discussed with a so-called public-relations official of an important agency the need of having trained speakers in government departments who could explain their work to the people. She agreed with my point but explained that Congress is chary of appropriating money for so-called public-relations departments for fear it will be used to perpetuate certain agencies in power, or that such sums will tend to make the government defeat the democratic processes. But a distinction should be made between public-relations departments engaged in propaganda and those that issue information. Officials who explain to the people the work of their departments are not suspect to members of Congress. Any Congressman on the Appropriations Committee knows from experience the importance of effective speaking. Within recent years over two hundred wives of members of Congress have been studying this subject in Washington in order to help their husbands during campaigns and to take back home some of the high lights of Washington life. *Without effective speaking the democratic processes can be choked at their source.*

The time wasted by poor speaking in the national capital is pitiful, if not indeed tragic. Nor is the situation due to partisan politics, for both parties sin equally; and if people think that by changing a political party in power they will secure officials who can think and talk on their feet, they are in for a terrible disillusion. *It is our educational system that is to be held to account, and in some way it ought to be so held.*

Some years ago a poll was taken from the higher paid officials in the Department of Agriculture and one of the questions was: "If you were to go back to college again, what subjects would you take?" Over 50 per cent of the men said they would take public speaking, and yet

at that time many of the agricultural colleges had no courses in public speaking. To what extent, if any, this situation has been improved, I do not know.

V

The most recent example of the failure of a government agency to realize the importance of using trained speakers has been in the recruiting of the Cadet Nurses Corps which to date is more than one-third behind its goal. If this program fails and next winter brings huge casualties as the War Department has predicted, the Army will find itself desperately in need of nurses and civilian hospitals will be caught without new nurses to take the places of those being drafted for the Army and Navy.

I happen to teach in two of Washington's leading junior colleges. In both schools trained nurses have appeared from time to time to interest the students in nursing, yet in my classes I find a lack of interest on the part of the students in this profession. The nursing agencies that have been supplying speakers for the Cadet Corps in the Washington and New York areas have been selecting middle-aged unmarried nurses who are high in their profession and who also teach nursing in their schools, on the theory that they must therefore know how to speak. But why should school girls be impressed by middle-aged unmarried speakers when 75% of the school girls will marry (we hope they do) and at once they recognize that the speaker before them has missed the boat so far as matrimony is concerned? From the New York Agency I further found upon inquiry that they are selecting college women for this recruiting, on the basis that since they are college graduates they must know how to speak. It is like saying that being college women they know chemistry or any other similar subject, without regard to whether the subject under question was studied by the student.

Some years ago a great scientist in the U. S. Department of Agriculture was asked to report on his two years of study and research on soil erosion. He and his wife travelled through the older countries of Europe, across Africa and the Near East including Palestine. He was to give the results of this study before the head of his department and all of the heads in that agency. He was an appalling speaker because, as a scientist, he could not be bothered by making things easy to understand. His wife nearly broke up their marriage in her effort to persuade him to take some speech lessons before this important lecture. He had a rare sense of humor and a fine personality but on a platform he sank his head into his chest, and mumbled so badly over tedious manuscript that no one could even hear him. However, he finally succumbed to his wife's pleadings with the result that his lecture, though far from perfect, was greatly improved. Forthwith he was sent by his chief on a tour of the United States, and in the next six months he delivered hundreds of extempore speeches to farmers on a subject that is changing the course of history in that field. During the process, I may add, he became a fluent speaker. He is now abroad as advisor to an allied government.

If this man's experiences could be duplicated by all of the people who go out from Washington to talk to the people the course of our entire history could be altered. For there is a great job being done in this national capitol. The papers only tell us of the failures; the successes do not make such exciting reading, so we hear less of them.

So I say: *Wanted: A Speech Salesman For the United States Government.*

THE AMERICAN LECTURE PLATFORM BEFORE 1930

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WHEN Dr. Josiah Holbrook established a lyceum in Millbury, Massachusetts, in 1826, he organized an institution that was destined to exert a tremendous influence not only upon the cause of free public education, which he espoused, but also upon American life in general and public address in particular. Here was the origin, for all practical purposes, of the American lecture platform. Here was the beginning of one of the foremost institutions associated with public address—an organization that during certain periods has included more than 150 commercial bureaus and management agencies, has had associated with it nearly every prominent American public speaker and a large number of lecturers from other countries, and has been the mainstay of the cultural life of thousands of communities for more than three-quarters of a century.

To students of American history, the lecture platform represents an important form of force, comparable to the press as an agency serving to unite sections of the nation, to enlighten millions of persons who would probably have had few other means—at least as efficient—until the turn of the century, and to focus attention upon the major issues of the day. To students of social trends, it represents, similarly, a significant and intriguing institution that has flourished in metropolitan circles and in rural areas, has appealed to virtually all types of Americans, and has passed through boom stages as well as those of comparative obscurity, only to repeat the cycle as the fluctuating course of American history has modified the habits and the customs of the people. To students of public address, the lecture platform represents an important subject for study in that its very origin, its appeal, its speakers, and its influence constitute factors in the pattern of oral communication.

In this account we shall attempt briefly to survey the American lecture platform from its beginnings to approximately 1930.[1] We shall consider it from the point of view of three periods: (1) its beginnings to the Civil War; (2) its development from that time to 1900; (3) its evolution to 1930.

Before the Civil War

Although the evidence is not clear as to the beginnings of American lecturing as a phase of public address, it is certain that the lecture platform was in existence long before the colonies won their independence. In the early days it probably consisted primarily of evangelists who traveled from one community to another, not only as preachers of the Gospel but as bearers of news. Their function was essentially that of the lecturer of later years—to tell of the latest events, to interpret news, and to stimulate discussions on topics of current interest. To many communities in the early days they constituted perhaps the only contact with the "outside world" except for that secured by personal correspondence.

Not until about 1826 did the lecture platform assume a well-defined status. Then it was that Dr. Holbrook, an early agitator for free public education, or-

[1] For an account of the lecture platform since 1930, see Kenneth G. Hance, "The Contemporary Lecture Platform," Quarterly Journal of Speech, XXX (February, 1944), pp. 41-47. Certain portions of the materials in this present article follow somewhat the sequence of our chapter on "The Later National Period, 1860-1930," in *A History and Criticism of American Public Address*, for which the McGraw-Hill Book Co. has given permission.

ganized the first lyceum, which proved to be the nucleus of a rapidly-growing institution. By 1828 there were approximately one hundred branches of the American lyceum; and by 1834 there were 3,000 town lyceums affiliated with county lyceums, which, in turn, were affiliated with state lyceums and with a national organization. For five years this vast network of lyceums flourished; but with the extension of free public education and the public's somewhat general acceptance of the principle espoused by Holbrook, the lyceum began to decline. Soon after 1839, therefore, the majority of the units had become inactive and the first manifestation of an American lecture platform had rather largely disappeared. The reason appears not to lie in any weakness of the lyceum system; rather in the fact that the lyceum was created for a specific purpose, and having accomplished that purpose, had no further immediate reason for being. Indeed, it may properly be observed that as a means of disseminating information and arguments, it was unusually successful.

From 1867 to 1900

In 1867 the Associated Literary Societies was formed. It was an organization of 110 lyceums, and marked the beginning of lecturing as a "business." In fact, the Associated Literary Societies may properly be called the first commercial lecture bureau. This was a distinct innovation in the field of American public address, and had for its purpose the making of better Eastern lecturers available to the West. In the first year of its existence it booked thirty-five speakers. Later, in 1870, this group amalgamated with the American Literary Bureau of New York.

Meanwhile, James Clark Redpath, in collaboration with George L. Fall, founded the Boston Lyceum Bureau. Redpath was one of the most important men in the lecture business, and, meeting a long-felt need throughout the United States, he was immediately successful in developing a central bureau that could supply lecturers to local lyceums. Just as Holbrook gave the lyceum its initial impetus, so did Redpath make it a big business, and thereby provide the means of expanding its scope and usefulness. Said one of Redpath's successors:

> The bureau . . . has done more than any other agency to revive the lecture system, which was rapidly dying out all over the country. Since the establishment of this bureau, the number of lectures given in the United States has increased tenfold, chiefly under the impulse which it gave to the system. It has more than quadrupled the number of lectures that were given in New England when it was organized.[2]

Redpath managed most of the American lecturers from 1867 to 1875. Among those under his management were Wendell Phillips, William Lloyd Garrison, Charles Sumner, John B. Gough, Ralph Waldo Emerson, John Greenleaf Whittier, Elizabeth Cady Stanton, Susan B. Anthony, Anna Dickinson, Henry Ward Beecher, and the English novelist, Charles Dickens. Putting lecturers on a commercial basis—usually a 10 per cent commission (present-day lecture bureaus charge 30, and even 40, per cent commissions)—Redpath helped some of his clients to clear handsome sums. John B. Gough, for example, cleared $40,000 for the season of 1871-1872; Wendell Phillips averaged from $250 to $500 per lecture (often returning the fee to the sponsors); Henry Ward Beecher received as much as $1,000 for a single lecture; and Charles Dickens received $228,000 for his tour of 1867-1868.

Even at this point, however, the full development of the lecture platform had not been reached. The years 1875-1900 were destined to witness a phenomenal

[2] James B. Pond, *Eccentricities of Genius* (1900), p. 536.

growth in the number of lecture bureaus, in the number of registered lecturers, and in the demand for their talents. The reasons for this growth are observed largely in the circumstances of the times: the rise of the Machine Age with its era of comparatively greater prosperity, the spread of the temperance and the woman-suffrage movements, the growth of the city, an increasing interest in literary and scientific matters, and the improvement of transportation. Not to be overlooked also was the presence of James Burton Pond, a lecture-bureau manager of great ability, who secured the services of many of the renowned platform personages of his day and who so stimulated the business that the number of bureaus increased from one to one hundred.

To understand this period, we should consider three questions. What were the important developments in the lecture platform? How did this institution operate? Who were some of the prominent figures? The developments embrace four organizations: the *lyceum,* the *lecture bureau,* the *Chautauqua,* and the *free public lecture system.* By 1875 the old lyceum had virtually disappeared, although at least thirty of the old organizations did remain for some years. Taking its place was the new commercial lecture bureau with its practice of booking speakers and of providing means of stimulating public interest in the platform. In 1887 these bureaus inaugurated the practice of sending advance agents on the road to help build up interest in the coming lecturers and even to assist in the financing of a season's program. By the end of the century a half dozen of the largest bureaus were booking more than 3,000 lecture dates each. Added to this were the hundred other bureaus and many independent organizations who were also doing a large business.

The Chautauqua circuit was another important phase of this development, and became both a complement and a competitor of the lecture business. Even though it may have been a factor in the later decline of the commercial lecture platform, it was a complementary force in the years 1875 to 1900 in that it helped to popularize the lecture business and to expand the demand for its talent. A second factor that was both a complement and a competitor was the system of free public lectures established in 1888 in New York City. Sponsored by the New York school board, this system grew until by 1898 there were forty-five centers, where in one year more than 2,000 lectures were given to approximately 1,200,000 persons.[3]

Nor was the business limited to speakers. It was broadened to include popular singers, players, and even opera companies. Among the actors so booked were Joseph Jefferson, William Winter, Sir Henry Irving, Charlotte Cushman, and Ellen Terry. Among the author-readers also booked by the Pond Bureau were Dr. A. Conan Doyle, Sir Edwin Arnold, Hall Caine, and George W. Cable.[4]

In its operation the commercial lecture-bureau system was interesting for its thoroughness and novelty. Customarily it sent out agents armed with sample photographs and circulars. These agents would round up a committee of enterprising, civic-minded citizens and persuade them to guarantee a fund to secure a course of lectures and entertainments.

> They listen to the bureau agent's recommendations of "the greatest orator of the time, Mr. Breeze," and "the great traveller and adventurer, Mr. Push," . . . The course is made up, and contracts are signed before the agent leaves town. Then for six months

[3] Anna L. Curtis, "A Brief History of the Lyceum," *Who's Who in the Lyceum,* A. Augustus Wright, ed. (Philadelphia, 1906), p. 31.

[4] Pond, *op. cit.,* classifies the talent made available by the bureaus as orators; pulpit orators; women lecturers and singers; humorists; explorers, travelers, and war correspondents; actors and dramatic critics; literary lecturers; miscellaneous; author-readers and lecturers.

the course is being talked up. The bureau agent remains for a few days to assist the local canvassers in getting started, telling them who the celebrities are that are to make the town so famous by their visit, etc.

Over fifty such courses are already announced for the State of Michigan the coming autumn, August, 1900, over two hundred in the State of Illinois, nearly as many in Iowa, and so proportionally all over the country. More than $6,000 a week is now being disbursed by bureaus to agents "selling courses."[5]

The talent was of two types: the lesser light or "simon-pure lecturer," and the "star" of the platform. The lesser light generally received from $75 to $300 per lecture. Usually he was a fairly well-known person who devoted the greatest part of his career to lecturing, and was managed by a bureau that paid a stipulated amount for each lecture plus traveling expenses. This was the type of lecturer that probably exerted the strongest influence upon the smaller communities, in particular. In the days when there were no radios and motion pictures, when newspapers and magazines were less widely circulated than they are today, the lecturer who reached the small cities and towns was not only a purveyor of information but probably a molder of opinion. It is estimated that lyceum lecturers alone reached an audience of 5,000,000 persons per year during the period from 1875-1900, and the Chautauqua and the free lecture bureaus reached an equally large number.

The real money-makers of the system, however, were usually not the "simon-pure lecturers" but the "stars" of the platform. They, as a rule, were the famous men and women of the pulpit, leaders in political and social movements, explorers, scientists, and authors who devoted only a small portion of their time to lecturing. They usually were booked for the large cities only, and ordinarily undertook but one tour per season.

These stars of the lecture platform were virtually a *Who's Who* of the period, and included the "great triumvirate of lecture kings," Gough, Beecher, and Phillips, as well as others whom we shall mention briefly. John B. Gough began his lecture career about 1842 and continued to the time of his death in 1886. He delivered more than 9,600 addresses before an estimated 9,000,000 hearers. His popularity was tremendous; and in the years from 1874 to 1886 he frequently received from $500 to $1,000 per lecture. Henry Ward Beecher was also one of the great platform attractions. In the years 1875 to 1887, during which he was connected with the Pond Bureau, he delivered 1,261 lectures in every state and territory in the Union except Arizona and New Mexico, and covered approximately 300,000 miles "by every conceivable mode of travel, in special Pullman cars, the regular passenger trains, mixed trains, freight trains, on steamboats and rowboats, by stage and on the backs of mules."

Likewise, Wendell Phillips was a platform star for 40 years, and in at least two respects was distinctive among the lecturers of his period: first, in the extent of his repertoire; and, second, in his attitude toward fees. His prepared lectures were on such subjects as travel, science, current politics, reform, labor, abolition of slavery, education, biography, religion, and foreign affairs. His attitude toward finances was different from that of many bureaus and of many other lecturers. He did not earn so much money from his lecturing as he might have made, for he never permitted sponsors or committees to lose money if he knew it. "In case of bad weather, or a disappointment of any kind . . . he would invariably insist that he receive only an equitable portion of the profits."[6]

Among the pupit orators who ap-

[5] Pond, *op. cit.*, pp. 300-301.

[6] Pond, *op. cit.*, p. 11.

peared on the lecture platform were, in addition to Beecher, such men as Lyman Abbott, Newell Dwight Hillis, T. DeWitt Talmage, and two English preachers, Joseph Parker and S. Reynolds Hole, who were on a lecture tour in the United States during the season 1894-1895.

Women too, were prominent on the lecture platform. They came into prominence during the years 1875-1900 both as lecturers in the traditional sense and as spokesmen for temperance and woman suffrage. Mrs. Ann Elizabeth Young, the first lecturer booked by the Pond Bureau, began her career in 1873 in New England and other Eastern states, lecturing "nightly to as large audiences as were being drawn by the most popular lecturers of the period. . . . At the end of the season she had earned over $20,000."

Susan B. Anthony and Anna Howard Shaw constituted one of the most noted teams in the history of the American platform. In addition to doing extensive speaking under other auspices and on other subjects, they joined forces in 1882 in order to promote the cause of woman suffrage. From New York to California and from West Virginia to South Dakota they campaigned and crusaded, sometimes as independent speakers and at other times under the auspices of lecture bureaus. Of their activities on behalf of woman suffrage, Dr. Shaw says: "In 1890, '92, and '93 we again worked in Kansas and in South Dakota with such indefatigable and brilliant speakers as Mrs. Catt, Mrs. Laura Johns of Kansas, Mrs. Julia Nelson, Henry D. Blackwell, Dr. Helen V. Putnam of Dakota, Mrs. Emma Smith DeVoe, Rev. Olympia Brown of Wisconsin, and Dr. Mary Seymour Howell of New York."[7] On behalf of the temperance movement they also campaigned and lectured during the years 1882 to 1893 in Kansas, Ohio, New York, West Virginia, South Dakota, Idaho, Utah, California, and Washington.

Other prominent women lecturers included Julia Ward Howe, who for 30 years spoke in all parts of the United States, Anna E. Dickinson, and Mary A. Livermore. Anna E. Dickinson was said to be so popular that "only Gough and Beecher rivalled her as a lyceum favorite"; and Mrs. Livermore matched Phillips in the scope of her repertoire, which included woman suffrage, biography, history, politics, religion, and reform. The first woman to be listed by the Redpath Bureau, Mrs. Livermore lectured on an average of 100 times a year in the lyceum in addition to more than a thousand times on temperance and a like number of times on woman suffrage.

The Evolution to 1930

After 35 years of phenomenal development, the commercial lecture platform entered another distinct phase about the turn of the century. Although many lecture bureaus did, of course, continue to exist after 1900, the trend was toward the Chautauqua, the free public-lecture system, the forum, and the University Extension movement, as well as toward such competing institutions as the press and the theatre. During the years from 1920 to 1930, in particular, the development of the radio, the motion picture, and improved transportation from smaller communities to the city served further to curtail, in a comparative sense, the scope of the organized lecture program.

The Chautauqua attracted a great part of the lecturing talent. For example, William Jennings Bryan, William McKinley, Theodore Roosevelt, Robert M. LaFollette, James Bryce, and William Allen White appeared with Chautauqua rather than with the regular lyceum bureaus.[8]

[7] Anna Howard Shaw, *The Story of a Pioneer* (New York, 1929), pp. 242-243.

[8] Upton Close, "The Lecture Business;" *Saturday Review of Literature*, XXI (1940), p. 15.

Another factor in the evolution of the lecture platform in the years following 1900 was the University Extension movement. In 1890 when Provost Pepper, of the University of Pennsylvania, brought from England the idea of an extension service, he inaugurated a movement in adult education that quickly spread to a number of leading institutions, and included eventually nearly every state university in America. This movement, which now has units in more than fifty centers, established its own lecture courses and in other ways paralleled the work of the commercial lecture bureaus, and soon was one of the means of displacing them in many communities.

The popularity of the lecture platform was also affected by the increasing availability of newspapers and magazines, and by the development of the opera house with the traveling operatic and theatrical companies on tour. Whereas magazines in 1875, for example, were of limited circulation, in 1900 they had enormously increased. In 1875 the machinery for printing 1,000 newspapers per hour was exceptional; by 1900, however, 100,000 papers could be printed in the same time. In 1885 there were approximately eighty traveling operatic and theatrical combinations on the road, whereas in 1900 there were nearly fifteen hundred going from town to town on one-night stands. In cities like New Haven, Hartford, Springfield, and Worcester, for instance, theatres booked their time solid with these groups from August to May, leaving little opportunity for the lecture course to attract as large a following as formerly.

After 1900, also, the emphasis changed in many instances to the forum and the motion picture, both of which furnished, in the majority of instances, either greater variety or more accessible entertainment. The forum movement, with a somewhat different emphasis and type of program, came into prominence after 1900. A few representative institutions were Ford Hall, Boston (1908); Old South Forum, Boston (1915); Chicago Forum (1925); Town Hall, New York (1921, established originally as The League for Political Education in 1894); Sinai Temple Forum, Chicago (1914); Commonwealth Club of California (1912). Finally, came the radio, which instituted such features as America's Town Meeting of the Air (in conjunction with Town Hall) and similar forum programs made available to all persons having access to receiving sets.

The entertainment field, both in the radio and in the motion picture, was also an increasingly important competitor of the lecture platform. For example, the motion picture industry in 1924 embraced 17,836 theatres and is said to have attracted 20 per cent of the population each day and 68.2 per cent more or less regularly.[9]

In the third decade of the twentieth century the situation was, therefore, essentially this: Many lecture bureaus were doing an extensive business, many lecturers were on the road, and perhaps even more persons were attending lectures than ever before, but, comparatively, the lecture platform did not occupy the distinctive position that it had in 1885. Even though it had assumed the proportions of a "big business" and attracted many of the leading platform personages, it had largely disappeared from the smaller communities, and in the larger cities it was rivaled by such other agencies of education and entertainment as the motion picture. The typical city, for instance, might have a number of motion-picture theatres drawing large crowds each day, whereas it would have one or two lecture courses offering perhaps fortnightly programs during the fall and winter season. Be that as it may,

[9] *World Almanac*, 1925, p. 539.

the lecture platform was an important medium of public address in America to 1930; and it contributed much to the life of the nation. "From it [lecturing] came the main stimulus to American adult education, reading courses, book clubs, correspondence schools, the immense business-book publishing business. It has been the firing line of our anti-slavery, temperance, woman's rights, and anti-narcotics crusades."[10]

[10] Close, *op. cit.*, p. 15.

THOMAS HART BENTON: AN EVALUATION

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AMONG the men who exerted great political influence in the pre-Civil War period, Thomas Hart Benton deserves a prominent place. Although few people other than students of history recognize his name, his record of service in the Senate reveals that he was responsible for more sound legislation than Webster and Clay combined. Such a man with such a period of service invites further study and evaluation in order to describe more clearly the type of person he was, to determine the precepts upon which he based his thinking, and to define the ultimate goals for which he struggled.

Benton was born in Orange County, near Hillsborough, North Carolina, on March 14, 1782. His father was a lawyer of recognized ability, and his mother was a descendant of the distinguished Hart family of Virginia. In early life, at his parents' encouragement, Benton read extensively in his father's library, and later entered the University of North Carolina. He was never able to finish his course because in 1798 the family moved to a 3,000 acre tract of land in Tennessee. Here, besides aiding in the management of the plantation, he became the local schoolmaster for a year and began the study of law. In 1806 he was admitted to the bar and, in a few years, was elected to the upper house of the General Assembly of the state. He remained a member of the Tennessee legislature for only one term.

With the outbreak of the war in 1812 Benton enlisted under Andrew Jackson, the major-general of the Tennessee militia, and was appointed his aide-de-camp. Subsequently he was active in raising volunteers to serve in the militia, and received the commission of lieutenant-colonel. In 1815, after being honorably discharged from the army, he went to St. Louis and began again the practice of law. Within a few years he was prosperously established. His early public life in the new state was marked by his appointment to the First Board of School Trustees in St. Louis in 1817, by his editorship of the *St. Louis Enquirer*[1] and, finally, by his election to the United States Senate in 1820.

Benton's activities up to 1820 had been very much what one would expect from a frontier lawyer. His education had been largely a matter of self-direction, and circumstances had made it necessary for him to engage in different pursuits. In all of them we detect a restless energy and a struggle for a new order. This struggle was primarily a reflection of the frontier spirit, a spirit of belligerency and a largeness of outlook that demanded, if not control, at least a dominant voice. Since Benton's career was characterized

[1] An incomplete volume of the *St. Louis Enquirer*, beginning September 1, 1819, and ending August 30, 1820, is in the Missouri Historical Library, St. Louis.

by a certain spirit of youth, of confidence, and of willingness to discard the old, he was a typical example of the frontier leader.

Upon his entrance into the Senate, Tom Benton was 39 years old. He was destined to remain in that body for 30 years, "six Roman lustrums" as he himself referred to the period. It constituted the longest record of service up to that time. "His talents, which were very great, and his energies, which were tremendous, were devoted to an infinite variety of useful measures."[2] Among his outstanding achievements were the abolishment of the Indian factory system, the establishment of a western road to New Mexico, the much-needed reform of the existing land laws in the interest of pioneers and settlers, the establishment of gold and silver on the more accurate ratio of 16 to 1, the forwarding of the settlement of the Oregon question, and the fight against the extension of slavery into the territories.

After his defeat for re-election to the Senate in 1850, Benton returned to Missouri and began his compaign against secession and nullification. He was elected to the House of Representatives for one term in 1854, and two years later retired from active life. He died in Washington on April 10, 1858.

II

In the matter of personal appearance Benton was fortunate. One observer describes him as perhaps the most striking figure that ever sat in the United States Senate. "His fine face and personal appearance, with his neat dress, drew upon him the eyes of all strangers on entering the Senate chamber, and everyone inquired who he was."[3] Another contemporary remarks, "His personal appearance was the most commanding of any man I ever met. At first glance, a stranger would say that he was born to command."[4] It can be reasonably assumed that Benton was not at all unconscious of his advantages, and that he probably took steps to enhance them. One informant says that he always walked along the street with martial and stately tread, slowly and majestically,[5] and a cursory examination of his portraits shows him in studied attitudes.

Although there is almost complete agreement on Benton's appearance, there are diverse opinions concerning his voice. A colleague in the Senate wrote, "He had the advantage of a good personal appearance and a good voice. . . ."[6] Another colleague, however, noted that Benton's voice "was to the last most harsh and untunable."[7] Other comments likewise indicate a range of opinion. A fair conclusion would be that Benton's voice was not an outstanding asset. One informant states that he had a way of repeating a sentence over and over again with slight variations that was exceedingly effective.[8] If Benton's voice was not the equal of Webster's or Clay's, he apparently made acceptable use of it most of the time.

Because of the extreme partisanship among Missouri newspapers during the period, it is practically impossible to get from them a fair picture of him as a speaker. Such statements as this indicate the spirit of some:

> Mr. Benton, having been employed for a week in loading his cannon, applied the match on Friday, aimed in the Senate—and fired. We understand the crowd was immediately dispersed, and that there was much

[2] Noah Brooks, *Statesmen* (1904), p. 100.

[3] J. F. Darby, *Personal Recollections of Many People I Have Known* (St. Louis, 1880), p. 188.

[4] John Wentworth, *Congressional Reminiscences* (Chicago, 1882), p. 48.

[5] William Meigs, *The Life of Thomas Hart Benton* (Philadelphia, 1904), p. 437.

[6] Senator Bradbury, quoted in William Meigs, *ibid.*, p. 457.

[7] H. S. Foote, *The Bench and Bar of the South and Southwest* (St. Louis, 1876), p. 161.

[8] Oliver Dyer, *Great Senators of the United States* (1889), p. 203.

smoke and noise. As far as we can learn, however, no one was killed or wounded.[9]

Other references are so laudatory[10] that they can be accounted for only by strong political ties between the editor and the speaker.

In an unpublished diary one of Benton's bitter political enemies commented on the Senator's speaking:

> . . . In truth, there is no resemblance between the manner of Benton and Burke, except that Burke occasionally saw fit to use very disgusting images and coarse and offensive epithets, and Benton never made a speech without them. Benton's style is bold and vigorous—argument he never uses—but his assertions are plausible, continuous and pungent—in a sort of demonstrative or didactic elocution.[11]

The indications are, then, that Benton was not always a pleasant or even interesting speaker. It is acknowledged that the chamber often emptied and the gallaries cleared when he arose,[12] but it did not disturb him in the least. "He spoke from the Chamber to the country, and his carefully prepared speeches . . . were treatises intended for the education of the people."[13] His primary purpose was to secure effective legislation, and facts, statistics, arguments which he felt had a bearing on the matter at hand were to be included, even if of no interest to the gallery. Webster is reported to have said that "whenever the Senator from Missouri had investigated any subject, and made reports upon it, he did it with so much ability, and such a deep research, that he was always edified, instructed, and improved by that Senator's reports."[14]

Benton was an indefatigable worker. He was uncommonly industrious both in preparation for public discussions and in the discharge of professional duties. His whole life was characterized by the tremendous energy with which he attacked and studied new problems. As a result, he came in time to possess wide knowledge in many fields. Henry Clay once commented: "There is no man whom we could not better spare—our arithmetic, our geography, our dates, our ever-present library. . . . Of all men who ever occupied a seat in this body, posterity will most wonder at his labors."[15]

Benton was also distinguished for his perseverance. If accounts by his contemporaries did not call attention to this fact, a cursory examination of his record would substantiate it. He was never dismayed because action was not taken immediately on his bills, and he persisted doggedly until he was able to push his measures through to success. Once he had convinced himself by intensive study and research that a certain position was correct, nothing could change his course until victory had been achieved. His political enemies referred to this characteristic as mere stubbornness, but that interpretation, in the light of his record, is unfair. He simply was unable to comprehend the meaning of the word *defeat*.

To Benton there were but two stations in life—that of the leader and the follower, and there never was any question in his mind as to where he belonged. The doctrine of many politicians, that the people must be pleased, formed no part of his beliefs. His popularity with his constituents sprang from no personal magnetism or warmth of feeling on his part for them. Even in his speeches he addressed his hearers not as "fellow citizens," but only as "citizens" since he in no way regarded the ordinary people as

[9] *Missouri Intelligencer*, May 3, 1834.

[10] See, for instance, *Daily Jefferson Inquirer*, July 23, 1856.

[11] The personal diary of Judge William B. Napton, St. Louis, covering the years 1823-1883, is in the Missouri Historical Library; the quotation appears on pp. 105, 110.

[12] Claude G. Bowers, *Party Battles of the Jackson Period* (1922), p. 3.

[13] B. P. Poore, *Perley's Reminiscences of Sixty Years in the National Metropolis* (Philadelphia, 1886), I, 66.

[14] J. F. Darby, *op. cit.*, p. 188.

[15] John Wentworth, *op. cit.*, p. 50.

"fellows" of his[16] He held his constituents by his sincere activity in forwarding measures designed to promote the welfare of the immigrant and settler.

It is unfortunate that with his splendid assets he should have possessed the stupendous egotism that was so profoundly a part of him. Mention is made all too often of his egotism and its allied traits—arrogance, pride, pompousness, vanity. The stories are legion concerning this trait, and there is no need to repeat them. Nor was Benton himself unaware of the characteristic, for when he was once questioned in regard to it, his answer is supposed to have been: "So I have been informed, but I speak of what I know to be the truth, while others cloak their remarks about themselves in a mock humility and hypocrisy."[17]

There was no conciliation or compromise in the make-up of Benton. His political fortunes would have been saved had he evinced any willingness for mediation with opposing members of his own party, both in 1850 and in 1854, but he refused on each occasion. He even voted against his son-in-law Frémont for the Presidency because he would not compromise with his own principles. And in a day when informality, conviviality, and to a lesser extent, even moral laxness was the order among men in political office, Benton's austerity and adherence to principle offer a refreshing contrast.

We may list as Benton's personal assets a fine appearance, a commanding presence, a forceful manner of speaking, an intense love of work, an outstanding perseverance, a high courage, and a deep sincerity in his own convictions. He was handicapped by a not too pleasant voice, a complete lack of affability, and an enormous egotism for which there is no excuse. It is, however, the combination of his strengths and failings that leads the historian Bowers to call Benton "one of the most colossal figures in American politics."[18]

III

In determining the precepts upon which Benton based his thinking, we are at once impressed with several practices of the man. First, and foremost, one cannot help being struck by the amount of information which he presented, information which, from all evidences, he had completely mastered. The amount was so great and the practice so widespread that one immediately questions why a speaker, over a long period of years, would persist in the delivery of such minute and carefully selected factual material. His first terms in the Senate insured for him the reputation for wide learning; evidently, there had to be something stronger than mere egotism to account for his vociferous practice. It must be borne in mind that while other senators made long speeches and revealed enormous amounts of information, none of them did it with such consistency or on so wide a scale as did Benton.

The answer to our query lies in the fundamental philosophy of Benton. He imputed worthy motives to people—he could hardly have done less since his own were irreproachable—but he was then under the necessity of accounting for the opposition to his own ideas and action. If he were right, how could intelligent, high-minded people disagree? The answer is obvious: Their information was shallow or incorrect; they had formed their opinions on too few basic facts; their generalizations were hasty, and as a result their reasoning could not be valid. How then change their minds and mold their opinions to conform with his own? By presenting almost every iota of information that bore upon the particular subject. Then, it followed, a high-minded, righteous-thinking audience

[16] *Switzler's Illustrated History of Missouri*, ed. C. R. Barns (St. Louis, 1881), p. 176.
[17] William Meigs, *op. cit.*, p. 450.
[18] *Op. cit.*, p. 230.

would accept his position and adopt his proposal. Naturally, this concept would not apply to every issue, and he was aware of it; opinion, for instance, was molded by many things other than facts or figures. But his speeches on the public lands, on the national bank, on the money question, on Texas, on Oregon, and on the railroads clearly illustrate the principle. The more learning and knowledge that one possessed on a subject, then the more capable was he of forming an opinion and adopting a line of action. The speaker's task, after he had once convinced himself by prodigious labor that a view was right, was to present the fruits of his study and research.

Closely allied to Benton's belief in the ultimate goodness and intelligence of human beings was his intense unwillingness to stand an imposition of any kind. The 16-year struggle, for instance, against the salt levies strikingly calls attention to this characteristic. His public-lands speeches and his banking speeches also reveal this heart-felt dislike of an injustice. It was as moving as any concept he possessed. While he was in the Senate of the United States, he had but one client: the people of the United States. To correct evils and injustices was the only goal which he acknowledged.

At the same time we see another fundamental concept upon which he based many of his ideas, that of his great faith in the future of his country. And his country did not necessarily refer to his own state or his section. That Benton, having been born in the South, nurtured in the West, and matured in the East, should have possessed so intense a love for the whole Union is not particularly remarkable. Other people, more limited and more sectional in their experiences, also possessed this love. But his distinction lay in his imaginative outlook as to the future of the Union. The grand picture of a settled, prosperous continent, interlinked with chains of roads and railroads was firmly entrenched in his mind, and he seldom allowed others to forget the picture of the "manifest destiny" of the nation. As a constructive and far-seeing statesman in the best sense of the word, he must be given very high credit.

Benton operated from another very simple law. He wanted always to allow to the individual the greatest possible economic freedom, and he vehemently resented the idea of government in business. As early as 1822 he had brought about the repeal of the Indian factory system, which had consisted of governmental conduct of trade with the Indians;[19] and the following year he had spoken in favor of a bill authorizing the sale of Federal lead mines.[20] In 1848, with reference to granting land to Florida to aid in draining the Everglades, he had said, "I have no idea of this federal government making money by any operation it engages in. I do not think it can make money by any enterprise that it undertakes. It ought not to do so, if it could. The resources of the country should be developed by operations carried on by individual enterprise."[21] In his railroad addresses he referred openly to the "solid men" who could undertake a precarious business adventure so much better than the government. Benton, therefore, was a strong proponent of individualism. Any socialistic tendencies or increased governmental activities met with his instant disapproval; and apparently the less government, the better. Hence he fought for years against the rising cost of government, and in his *Thirty Years' View* devoted several sections to the inordinate and distressing increase in expenses.[22]

There is evident in Benton, also, a

[19] *Annals of Congress*, 17th Congress, 1st Session, pp. 417-424.
[20] *Ibid.*, 17th Congress, 2nd Session, pp. 237-243.
[21] *Congressional Globe*, 39th Congress, 2nd Session, p. 91.
[22] 1886, I, 229-232; II, 198-200.

certain lawyer-like attitude toward the solution of problems. He was by no means interested in abstract thought or in any great visionary themes of reform. In fact, one questions whether he was able to follow long trains of abstract thought; he intensely disliked Calhoun's architectural skill in this branch. But there is almost no department of knowledge touching the practical life of his fellow men that he did not seek to master. All through his active congressional life, his cry was, "Give us the facts. What are the facts?" And it was only after he knew and had mastered them that he proceeded to discuss them. In this approach there is an almost complete disregard for the individual or for the personality. In none of his speeches do we find any emphasis upon the effects or benefits accruing to the individual as a result of his measures. One feels that after the basic premises of good and evil, of justice and injustice had been settled in the speaker's mind, there was nothing left to consider. This outlook is essentially legal. It is certainly not the viewpoint of the minister, or the doctor, or the psychologist, or the politician; they are concerned primarily with the individual. For Benton, the greatest measure of success of any proposal was the ultimate prestige and prosperity of the nation. The individual as such is almost ignored.

At the same time he assuredly was not one of those who think that the passing of a law is the solution of every ill that exists, or that people can be driven into the paths of virtue by such means. He pointedly said in one of his public-lands addresses that "statutory enactments are unavailing when unsupported by the moral sense of the community for which they are intended."[23] He was violently opposed to the extension of slavery, but he was by no means an Abolitionist or reformer. He could have had little sympathy with the moralists and reformers of the day who were attempting to legislate against practices which were supported by the "moral sense" of the community. In every sense Benton was a realist, whose eye was directed to the vision of the nation as a whole, and whose focus of attention was never upon changing or reforming the individuals within that nation.

[23] *Register of Debates of Congress*, 19th Congress, 1st Session, p. 726.

IV

A speaker with these attitudes towards his fellow-men and their problems would hardly be an orator of the first rank, for in no sense could he possess an instant and compelling power over the minds and hearts of men. There was some want of human sympathy, some lack of personal magnetism. Platform magic, as a Webster or a Clay displayed it in dealing with mass meetings, could by no means be associated with Benton. Benton's strength was in senatorial debate. Here he unquestionably possessed great power, but even here he never attained Webster's ascendancy over his senatorial equals.

Although it is true that Benton was an active member of the Senate for 30 years—"an active business member, attending and attentive—in the confidence of half the administrations, and a close observer of the others"—and although he exhibited qualities of leadership on many occasions and on many issues, a fair judgment must be that he was an able statesman, rather than a brilliant one. He displayed a great deal of competence in many matters, and his farsightedness was greater than that of most of his contemporaries. His competence, however, was more the result of indefatigable labor and perseverance than of a brilliantly conceived and executed line of action. The consistent, conscientious struggle

and not the exceptional mental achievement was his forte.

Benton has often been compared to his great contemporaries, and the result is well summed up by one writer: "That he was inferior to Mr. Webster as a close, logical reasoner; that he was not the equal of Mr. Clay as an orator; and that Mr. Calhoun surpassed him in the power and condensation of language, all must admit. . . . But in the power to conceive and execute any great measure of public welfare, he was the equal of either, and in some respects the superior of all."[24] Chicago's first Congressman, John Wentworth, in his *Congressional Reminiscences,* discussed Benton, Calhoun, Clay and Webster, and he summarized his estimate of Benton thus: "Colonel Thomas H. Benton was more unlike any one of the others than any of them was unlike the other two. In natural intellectual endowments he was their inferior. But this was compensated for by an indomitable industry, an iron constitution, and an undying memory. His acquired abilities were resplendent."[25]

Benton's qualifications and ideas made him a leader well-suited to his own age. If nothing else, his refusal to accept narrow boundaries for the nation, and his constant struggle to extend the privileges of the common people within those boundaries were enough to insure him a rightful place in the seats of power of his time. And when we add to these qualifications a mastery of innumerable practical fields of knowledge, a belief in the widest possible freedom for the individual, an inherent faith in the constitution, and a realistic indifference to individual or spiritual reform, we have high-lighted the portrait of an able statesman, whose greatest energies were directed to the service of his country.

[24] W. V. N. Bay, *The Bench and Bar in Missouri* (St. Louis, 1878), p. 4.

[25] *Op. cit.*, p. 46.

THE WESTERN LAWYER AS A SPEAKER

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SINCE Frederick Jackson Turner pointed out the significance of the frontier in American history, scholars have written a great many articles and monographs concerning frontier culture. The study of the forensic efforts of the frontiersmen is one of the latest efforts to analyse western life and present a picture of it in all of its complicated phases. In tracing the evolution of American institutional life and ways of thinking, the expression of the western, or frontier, mind can be studied very successfully by an analysis of the spoken word wherever it can be discovered. The early speaker was often a reflection of the western mind. The frontier audience was usually small and was composed of people "whose physique had been cultivated at the expense of much of their intellect: whose sense was not proper but common; whose knowledge had not come from books, but from the hard necessities and incessant exertions of a laborious and perilous life."[1]

I

The men who spoke to and for the frontiersmen were the lawyers, the preachers, and the politicians. Of these the lawyer probably spoke most often, or at least on more different occasions, since he was usually a politician as well as an advocate. Furthermore, he was

[1] William Henry Melburn, *The Pioneers, Preachers and People of the Mississippi Valley* (1860), 402.

often the best-educated man in his community and was familiar with the ancient legal principles which had been adapted in the West to serve as a shield against governmental tyranny. Furthermore, he was the most eloquent source of the political idealism of Jacksonian Democracy. It is no wonder then that the western people called upon the lawyer to express their passionate feelings and earnest, serious convictions on formal occasions, on the political platform, in the territorial legislature and before governmental bodies, such as committees of Congress and land commissions. Although there are indications that the frontiersmen were suspicious of the forms, jargon, and methods of the lawyer and judge, they turned to them more and more as their problems accumulated and as they found it necessary to fight for property rights, individual freedom, a more liberal land policy, and protection from the Indians.[2]

The early Western bar was supplied largely by young men who had grown up on the Eastern seaboard and received their training there. Although some of them had only meager educational advantages, others had attended the academies and colleges in their home communities. They had studied Blackstone, Chitty, and other English authors. In the West they could rise to prominence immediately without struggling for years with the older members of the bar. In the new country the young lawyer had to face other young men like himself.

The undeveloped legal institutions of the new country, the untrained judges who presided over the trial courts, the spirit and resourcefulness of the pioneer, the fluid and unsettled conditions of frontier life, and the rough and uncouth social practices of the West and the danger encountered in traveling on the circuits combined to give to western lawyers a peculiarity of speech that was distinguishing. Lawyers often adopted colloquial expressions and methods of speech that were popular with western juries and audiences. They found that the ability to tell stories and to entertain the hangers-on around the taverns and court houses improved their reputations as lawyers. It was popular and profitable to affect a democratic attitude and emit equalitarian ideals whenever possible. Slovenliness of dress and meanness of manners helped sometimes to advance a lawyer's popularity with the jurors. Timothy Flint noticed that the language of the lawyers of Cincinnati in 1815 "was in many instances an amusing compound of Yankee dialect, Southern peculiarity and Irish blarney. 'Him' and 'me' said this or that, 'I done it' and various phrases of this sort and images drawn from the measuring and location of land purchases and figures drawn from boating and river navigation, were often served up, as the garnish of their speeches."[3] Peyton R. Hayden, one of the first lawyers to arrive in the Boon's Lick Country of Missouri in 1819, is supposed to have employed an attitude of abysmal ignorance to good advantage on some occasions. In questioning a witness who was a Dane, Hayden is reported to have asked him, "When did you come to America from Dane."[4] The language of court rooms was sometimes rough. Lincoln's dictum that a citation "may be good Latin but damn poor law," was an example of unpolished, effective court room speech.[5]

II

The lawyer had to be more than a reflector of frontier crudities and Jack-

[2] Beverley W. Bond, Jr., *Civilization of the Old Northwest* (1934), 523-524.

[3] Timothy Flint, *Recollections of the Last Ten Years* (Boston, 1826), 50-51.

[4] W. V. N. Bay, *Reminiscences of the Bench and Bar of Missouri* (St. Louis, 1878), 64.

[5] Raymond T. Zillmer, "The Lawyer on the Frontier," *The American Law Review*, L (St. Louis, Jan.-Feb. 1916), 37.

sonian ideas. If he was to carry juries and audiences with him, he had to appeal to their feelings as well as to their intellect.[6] He had to be able to penetrate their rough exterior and find a response in their passions and common sense. His speech to be most effective had to be a mixture of the vernacular, the high idealism of American thought and the "common sense" logic of an uneducated but practical people. The speaker who could paint beautiful word imageries and appeal to higher values was by no means left out. Edward Bates, who began practicing law in Missouri in 1815, was noted for his suavity of manners, his references to the classics, and his fine arrangements and choice of words.[7] Whatever style and vocabulary a speaker used, he was required to speak with force, power, and enthusiasm and to impress his audience that he was wholly in earnest. Noise and flourish were sometimes more effective than logic and knowledge, but a combination of the two qualities made for the more effective speech. In arguing a case before a jury the lawyer who could take an antagonist's "hide off and hang it on the fence to dry" usually found that he was the hero of the frontier populace. Sometimes such efforts led to a fight with the opposing litigant or a challenge to fight a duel with a rival attorney, but the young lawyer who wanted to be successful had to take this chance.[8]

European travelers were amazed at the things they saw in the Western courts. The informal clothing of the judges and attorneys, the lack of dignity and decorum, the vast amount of litigation, the aggressiveness and combative methods of the attorneys, the tendency to make long and involved speeches in the trial of cases, and sometimes the eloquence of the attorneys, impressed them. John Woods, an Englishman who lived in Illinois in 1819 and 1820, thought that there was no more want of quirks and quibbles than at Westminster Hall; nor were they (the lawyers) deficient in eloquence, but that they were not so tied down to forms, nor perhaps quite so polite as in England.[9] William Faux, one of the most bitter critics of everything American, was impressed with the conversational style before the trial courts, the free and easy manner of attorneys and judges, the practice of chewing tobacco during the progress of the trial, and the dirty dress of judges and lawyers.[10]

III

The lawyers were the spokesmen for the Western people on more formal occasions. The Fourth of July and other national holidays were celebrated in Western towns by a picnic or a banquet. Toasts were drunk and orations were delivered. These seemed to be one of the few occasions when a speaker read from a manuscript or committed a speech to memory. The style was somewhat different from that used before juries or at political meetings. Sometimes these speeches were long, but often they were of moderate length. The newspapers sometimes quoted them at length or reproduced parts. The speaker usually reviewed the history of the founding of the Republic, twisted the tail of the British lion and referred to the popular heroes of the day. One of these orations was described by Flagg as "fruitful in those sonorous periods and stereotyped patriotics indispensable on such occasions."[11] It was on occasions such as this that the speaker was able to fuse the thoughts, feelings, and passions of the West into a somewhat dignified pattern.

[6] Melburn, *op. cit.*, 404.
[7] Bay, *op. cit.*, 128.
[8] Henry M. Breckenridge, *Recollection of Persons and Places in the West* (Philadelphia, 1868), 267.
[9] John Woods, "English Prairie" in Ruben Gold Thwaites *Early Western Travels* (Cleveland, 1904) X, 355-356.
[10] William Faux, "Memorable Days in America," Thwaites, XI, 175.
[11] Edmund Flagg, *Far West*, Thwaites, XXVI, 226.

Political issues that were before the nation, local issues that were of interest to the community, the demand of western interests, the tenets of democracy, and the demands for internal improvements and educational advances often were expressed here. Except for outbursts against the ancient enemy, the British, or the demand for the extinguishing of Indian rights to land, these orations were dignified and usually conservative. They reveal the evolution of the western mind in the hard and fiery crucible of social and political development.

The lawyers were the most active members of the territorial legislatures after the assemblies were organized. Although the lawyers were often in the minority, they were usually in positions of leadership. Not only were they elected to offices in these legislatures but they were active in committee work and on the floor. Usually they were a conservative group and combined with merchants and large land owners to sponsor conservative legislation. Lawyers could be expected to oppose radical innovations in judicial procedure and to promote legislation to replace the lay judges of trial courts with judges who were trained in the law. In all probability they were much more conversational and dignified in their forensic efforts in the legislative assemblies than they were before juries or on the political stump. The group was usually small and the procedure was more in the nature of a conference than of a political forum.

IV

Lawyers were the most eloquent and persistent speakers in the frontier communities. Although they might not have spoken as often as ministers and they had to share the political platform with other men who engaged in politics, they spoke on more varied occasions and on more different topics than other men. We can safely say that they were in many ways the accepted spokesmen for the Western people. More than any other group the members of the bar gave expression to the settlers' opinions, feelings, and demands.

The lawyer was able to do this not only because he was acquainted with legal terms and was an experienced platform speaker, but also because he represented an institution and a method of social behavior fundamental to the American way of life. The church and the court house were the two public buildings in frontier communities which evolved quickly from unpretentious log structures into simple and dignified brick or frame buildings. Within these two structures the ancient rituals of a people were preserved and perpetuated even though they were changed to meet the simpler taste of a frontier society.

DISCUSSION AND DEBATE: A RE-EXAMINATION

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LOOSE thinking and loose talking about the objectives of discussion and debate endanger both the value and the prestige of courses offered in these techniques. Comments at the 1943 War Problems Conference, and elsewhere, indicate that some teachers have become infatuated with certain secondary results to a degree that they no longer appreciate the distinctive contribution that discussion and debate can make to the education of young men and women. The action of the Army Specialized Training Program directors in eliminating "formal

public speaking" from that curriculum, in part because of unfortunate practices and statements by a few teachers, indicates the necessity for re-evaluating other speech activities to determine their fundamental purposes.

This article, therefore, aims to expose secondary objectives and erroneous objectives for what they are, and to show the significance of the primary purposes. It further proposes to develop a new philosophy of debate to guide the classroom teacher and to challenge the validity of many of the aspects of the older debate theory. To conserve space, we will say little about the implications of these techniques for a democratic society or about the oral nature that is usually characteristic of both.

I

Discussion is not glorified conversation.[1] Few speech teachers in their thoughtful moments are guilty of this mistake. But they do make the mistake at other times! A prospective student inquires, "What is discussion?" The instructor too often replies, "Oh, it is a good bit like sitting down in front of your fireplace at home and talking with other people." Or, the instructor in search of a comparison to use in starting a new class may say, "Discussion is much like conversation. You simply exchange ideas, each talking as he feels like it. There is no formal speechmaking." In both instances the heart of the student may receive gay uplift, but eventually both discussion and student suffer, for in that first impressionable contact the newcomer receives the idea that he is going to engage in an activity that is easy, aimless, and irresponsible. At worst, the impression perseveres and is spread to others; at best, reteaching and disillusion correct the mistake.

Discussion is not a method for propagating a preconceived opinion. The nature of the thought process is a more important characteristic of discussion than is the form of the meeting. Although a group of business men, or politicians, or students, may seat themselves in a semicircle, present facts, speak pleasantly, and even function under a leader, they are not engaging in discussion unless they are thinking cooperatively toward the solution of a common problem. If they are seeking to sell a product or an idea, to gain higher wages for the group they represent, or to maneuver themselves into favor, they are engaged in a process better labeled as *conference*. The reasoning is intentional rather than reflective; the purpose is self-centered; the desired and desirable solution, preconceived.

Conference methods probably should be taught, but the place for presenting them is not the course in discussion and debate. At least, both the instructor and the students should know when the teaching of discussion ends and the teaching of conference begins. Without realizing it, some teachers foster this sort of antidiscussion. In commenting on a meeting and in assigning grades or ranks, they give highest honors to the one whose solution the group has accepted. Actually this individual may have interfered with the reflective thinking of the group and may have persuaded them to accept the wrong solution. Whether he has been an asset depends upon his effect on reflective thought and upon whether his solution is right. True enough, the instructor may be in no position to evaluate the correctness of the solution, but in his criticism he can place the emphasis upon the contribution to the *finding of truth* rather than upon the success that has attended the participant's efforts. The Aristotelian precept that truth is more likely to triumph than error is no excuse for giv-

[1] Ewbank and Auer agree. "Another common misconception is that believers in discussion are advocating talk for talk's sake."—Henry L. Ewbank and J. Jeffery Auer, *Discussion and Debate* (1941), p. 288.

ing highest praise to him whose solution has been adopted, because (1) truth does not invariably triumph, and (2) even if truth and success do coincide, the emphasis should be placed upon the former.

Discussion is not a form of controversy. Agreement is fairly general that, although controversy may properly occur during discussion, the spirit should be primarily cooperative. Because persons unfamiliar with discussion confuse it with the traditional concept of debate, they praise those who are successful arguers. Thereby they teach that good arguing is good discussing. The successful protagonist, however, often creates an atmosphere inimical to reflective thinking and wastes time that might be spent more profitably in other ways.

Discussion is not primarily an exercise in public speaking. Although participation in discussion may result in the achievement of better speech habits,[2] such gains, which may be secured in other ways, are not the distinguishing feature of discussion. Speaking is important, but the part should not be mistaken for the whole. The student who thinks that he is in class only to improve his speech habits is not in the most receptive state for learning the technique of discussion.

Discussion is not primarily a method for social adjustment. Although students may become better adjusted and although the form of discussion—students sitting in a group—may be useful for achieving certain values in a beginning speech class, the talk that occurs is not necessarily discussion. Other methods are available for promoting social adjustment and the by-product should not be confused with discussion itself. Those who wish to conduct a charm school should do so openly and not operate under the guise of teaching discussion, which is concerned with the forming and the testing of intellectual relationships.

Discussion is not primarily a therapeutic device for releasing tensions. At the session on discussion and debate of the 1943 War Problems Conference in New York City, the acting chairman of the section read Donald Hargis' paper on the extensive use of discussion by the British army as a device for releasing tensions. Certainly no one is going to object to the use of the discussion *form* in giving men in service a chance to "gripe." But the form is not the process, and a "gripe" session is not a discussion. Nor does it constitute a basis for teaching discussion. This confusion of form and process simply gives critics an excellent opportunity for claiming that discussion is loose, disorganized, and irresponsible.

Discussion is more than a means of generating thought and of sharing information. These worthy purposes are valuable concomitants. The thinking that follows a discussion may magnify greatly the value of the initial meeting of minds, and the sharing of information may form a valid endpoint for certain meetings. Yet, both of these objectives are results of discussion and are not discussion itself.

II

Having considered in some detail what discussion is not, let us now consider what it is: *Discussion is a technique for group action in studying and solving problems.*[3] This definition should be interpreted not as denying the existence of other objectives but as placing the emphasis where it belongs.

The reasons, in summary form, that

[2] Alma Johnson by experimental research discovered that discussion is superior in some respects to public speaking as a method for teaching speech fundamentals, but that it is inferior in other respects.—"Teaching the Fundamentals of Speech through Group Discussion," QUARTERLY JOURNAL OF SPEECH, XXV (1939), 440-447.

[3] Compare this definition with: "Discussion may be defined as *the cooperative deliberation of problems by persons thinking and conversing together in face-to-face or co-acting groups under the direction of a leader.*"—James H. McBurney and Kenneth G. Hance, *Principles and Methods of Discussion* (1939), p. 10.

the problem-solving feature is the most valid objective for the teacher of a class in discussion and debate are four in number:

1. This purpose is the one with the greatest social implications. Other values of discussion relate to the individual, but the solving of a problem may be of city or national significance. As long as social and political issues must be decided by the ratiocinative powers of man, the problem-solving objective is of prime importance.

2. This purpose is the one to which discussion is put in the most dignified and practical situations in which it is employed at all. It is for this purpose that legislative commitees, business groups, and advisory boards meet.

3. This purpose emphasizes the process most in need of teaching. Without special instruction, students may learn to converse in groups, to secure the therapeutic value of letting off steam, and to achieve other commonly mentioned objectives; but without assistance, few will learn a system for approaching and solving problems and will make the use of that system habitual.

4. This purpose, if fulfilled, has greater personal, practical value than do the other purposes. Although discussion focuses upon group deliberation, the problem-solving technique can be applied by the individual in dealing with such personal problems as "Which college should I attend?" and "Which occupation should I follow?"

III

To assist in applying this philosophy to the teaching of a useful class in discussion, we present these suggestions:

1. *Center attention upon the technique rather than upon the result.* Although socially speaking the result is all-important, in the classroom situation finding solutions is less valuable than *learning how* to find them. A particular solution is likely to be of transitory and academic importance, but the method, once mastered, can be applied widely and perennially.

2. *Center attention upon the group rather than upon the individual.* Various experimental studies indicate that group deliberation produces better results than does individual thinking.[4] Because this advantage is due not to any mystical phenomenon but to the effective collaboration of the participants, impressing upon the students the necessity of cooperation[5] is a first step in successful teaching. The instructor's criticisms should deal with group achievement and with the individual's contributions as they relate to group thinking.

3. *Choose the topic so that the values of discussion are the most likely to be achieved.* For first practice, the way that each of the steps in reflective thinking applies to the topic should be fairly obvious; later the class should learn to handle more subtle problems. At first, problems on which prejudices are strong should be avoided, because prejudices make reflective thought and cooperation difficult. The topic should be familiar enough to catch interest yet not worn out by casual conversation, capable of being understood but difficult enough to require original thought and oftentimes special research. Although the group need not be able to put its solution into effect, the problem should be solvable. Finally, the topic should be multilateral.

4. *Teach the student the value of facts.* To impress upon the student the value of facts, the instructor may use some of the discussion sessions for finding and sharing information upon a problem without going on to a consideration of solutions. In the long run, how ever, he should not emphasize facts as such but should stress the relation of facts to the investigation and the solution of the problem. Moreover, students should learn to distinguish between facts on the one hand and prej-

[4] "We know that in most instances the *product* of the group is superior to that of the individual working alone."—William M. Timmons, "Discussion, Debating, and Research," QUARTERLY JOURNAL OF SPEECH, XXVII (1941), 417.

[5] This statement does not imply that agreement is necessary upon all points. On the contrary, controversy, carried out upon the basis of argument and evidence, may be a form of cooperation, a technique for the testing of solutions and other ideas.

udices, personal opinions, and stereotypes on the other.

5. *Make the classroom discussion situation as realistic as possible.* Since many uses of discussion involve the sharing of knowledge among specialists, each student in certain assignments should become an "expert" through making a detailed study of a particular aspect of the problem. As some discussion situations require decision making whereas the average classroom situation does not, hypothetical situations can be presented in which decision is necessary.

6. *Center attention upon the fact that discussion aims to study and to solve problems.* Other objectives may be gained incidentally during the achievement of this central one, but they should never distract attention from the real goal. The student should learn to become critical upon this point, to realize that a discussion has failed unless it (a) contributes to an understanding of the problem or (b) finds a solution.

7. *Make the student aware of the more common shortcomings of discussion:* improper wording and analysis of the problem; inadequate information; contentious participation; dispirited participation; emotionalized, biased, unoriginal, and unpenetrating thinking; failure to find the available solutions; and the unsystematic arrangement of contributions. Making a discussion outline[6] helps to avoid shortcomings stemming from faulty preparation.

8. *Give careful attention to the formation of habits.* Here is the area in which the most important results of a discussion course should be manifest. Among the habits that the student should develop are the following:

The habit of stating and defining the problem.

The habit of locating and applying the pertinent facts.

The habit of considering the problem thoroughly and dispassionately and of suspending judgment until the available facts and arguments have been examined.

The habit of thinking in the presence of others and in cooperation with them.

The habit of finding all available solutions.

The habit of testing each solution carefully in turn.

The habit of making decisions.

Students should recognize that after the question has been studied with care the further suspension of judgment is not a virtue and is probably an excuse for procrastinating and avoiding responsibility.

9. *Teach the student that the discussion technique is a practical one.* Students should come to realize that they can apply this methodology to solve more adequately such personal problems as "What fraternity should I join?" and "What kind of automobile should I buy?" Or, in cooperation with others, they can use the methodology in solving such problems as "What kind of float should Apple Pie Fraternity prepare for the Homecoming parade?" "How best can we promote the sale of war bonds?" or "What is the best type of water system for our city?"

In conclusion, discussion teachers should place the various purposes in proper perspective and should adapt their teaching methods to that arrangement of purposes. The most significant objective (and the one the most in need of teaching) is contained in this definition: Discussion is a technique for group action in studying and solving problems. If the student is to progress, he must realize that this is the objective that he trying to reach. Moreover, if the preparation for discussion and the participation in it fail to illustrate a systematic approach to problem solving, the experience is actually harmful, because it

[6] For a full consideration of the discussion outline, see McBurney and Hance, *op. cit.*, pp. 65-69.

is stamping in the habit of scattered thinking.

Because the necessity for solving problems occurs so often and because the solving of them is of such great importance to the individual and to the group, the discussion class that achieves the objective developed in this section gains something individually practical and socially necessary.

IV

McBurney and Hance[7] in speaking of the background of discussion say in part:

> Out of this impatience with the authoritarianism of the past came what we today know as *scientific method*. The advances which this method has brought in the physical sciences during the last two centuries are a commonplace. And yet, through it all, the equally (if not more) important problems of policy in the realm of practical affairs have been left very largely to methods grounded in force, creed, and dogma. "The essential need [today] is the improvement of the methods and conditions of debate, discussion, and persuasion." "That," says Professor Dewey,[8] "is the need of the public."

McBurney and Hance, and other authors, have developed the discussion technique as an instrument for problem solving, but no real modernization of debate philosophy has occurred in response to John Dewey's call. This article, therefore, will attempt to point out some of the false purposes of debate, to develop a new philosophy for debate instructions, and to indicate some of the implications of that new philosophy.

Debating is not a game. To almost all laymen, and to some teachers, debating is little more than a game in which teams, two against two, sit crouched behind wooden file-boxes and sheaves of newspaper clippings, and watch a timekeeper flip printed cards. The outward form—the placing of the speakers, the orderly division of the event into speeches of specified lengths occurring in a prearranged order—should not be confused with the real purpose of the activity. Students may go through such formality yet never actually debate. "I do not believe that debating is a game," says Lester Thonssen.[9]

Debating is not a contest. This misconception, which results in more instances of malpractice than does any other, probably arises from the competitive trappings that often surround college and school debates and from the fact that the speakers develop two antagonistic cases. The presentation of both sides, however, is not proof of the existence of a contest but is simply a step necessary for the accomplishment of the real purpose of debate—the finding of truth. Without both cases, no judge could find the truth. The debater should realize that his function is to build the strongest possible case for his side and that his "opponents" are rendering a social service by presenting the other side.

Debating is not an exercise in sophistry. Many who shudder at the term *sophistry*, practice it. Even those who know better, and whose ideals are of the highest, are likely to be so steeped in the thinking and the practice of the contest coach that they cannot resist the temptation to teach their classes how to defeat opponents. Asking a series of questions propounding a dilemma, leading the opponent into a damaging admission, placing false emphasis upon certain aspects of the proposition so that others will be overlooked, avoiding the main issue, and many other devices may be useful in defeating an opponent but they are not helpful in arriving at truth. Every debate instructor should condemn such sophistry, for the function of debate is to make one's case look as good as it is,

[7] *Ibid.*, pp. 17-18.

[8] John Dewey, *The Public and Its Problems* (1927), p. 208.

[9] "The Social Values of Discussion and Debate," QUARTERLY JOURNAL OF SPEECH, XXV (1939), 116.

but not better; to make the opposing case look as bad as it is, but not worse.

Debating is not properly a form of persuasion. As usually practiced, we admit, debate is a form of persuasion, but current practice is not necessarily correct.[10] The thesis that debate is properly a form of persuasion rests upon the premise that ideas should be imposed upon the public, whereas *the concept that debate should be a form of investigating and testing a proposed solution rests upon the premise that both sides should be presented and that the listeners should make the decision.* We are not denying that certain circumstances justify and even necessitate the practice of persuasion, but we are submitting that the second philosophy is the correct one for the classroom teacher of discussion and debate. Four reasons support this conclusion:

1. Teaching students to investigate both sides of a proposition and to compare and contrast them before making a decision is more desirable educationally than teaching them how to convince others to accept their point of view. A citizenry of men and women who weigh both sides forms a stronger basis for a working democracy than does a citizenry of men and women trained in the art of persuasion. Moreover, students who can evaluate both sides are better equipped to solve their individual problems than are those who are persuaders.

2. Even the persuader should master debating as an investigative technique. Otherwise, he has no sound ratiocinative method of deciding which side to advocate.

3. The idea that debate is a form of persuasion is more likely to lead the student into tricky practices than is the idea that debate is a form of investigation.

4. Even if persuasion should be used, debate is the wrong form for it to take.

[10] "But because the outside world is not undistinguished for sharp practice gives us no reason for encouraging that sort of thing in educational circles. . . . Discussion and debate, to be consistent with liberal educational ideals, should not foster a sort of predatory attitude—an attitude based upon a driving desire to beat the other fellow. Unfortunately that attitude is being developed in some quarters. As long as it exists, one phase of our subject will not be above suspicion."—Lester Thonssen, *op. cit.*, pp. 116-117.

The idea that debate should be a division of persuasion rather than a division of investigation is inconsistent with the form of debate. Whereas the purpose of persuasion is to move opinion in a predetermined direction, the form of debate is designed to permit both sides to be heard. Thus, every persuasive plea can be immediately countered, and the effectiveness of the advocate reduced. The debate situation, on the other hand, is well adapted to the careful testing of a proposition and to the suspension of judgment until both sides have been heard. Debate, therefore, is useful in a democratic society because it is *not* a form of persuasion and because it makes difficult the practice of demagoguery and authoritarianism.

Debating is more than an exercise in public speaking. Although debaters improve very much in delivery, skill in presentation is always a means and not an end. Several types of speech activity may result in better speaking; the distinctive value of debate lies elsewhere.

Debating is more than an excuse for stimulating research. Learning to make a bibliography and to take notes for a specific purpose constitutes a valuable contribution to the education of the student-debater. Likewise, accumulating information on a significant problem and becoming more aware of the contemporary political and social issues are desirable outcomes. Yet, these values are secondary, accruing to the student as he tries to achieve the primary purpose, which now we shall develop in a positive manner.

V

Debate is a technique for testing the wisdom of a specific solution. Three aspects of the definition are of special significance.

First, debate is a technique to be taught and to be mastered. Classroom

debates should be regarded not as ends in themselves, but as laboratory periods for the mastery of a method. The better the student understands that his real purpose in studying debate is to master a technique for dealing with problems the better is the chance that he will profit from the course.

Debate as a technique differs from discussion in two basic respects, the first of which is that it is more highly organized. In formal debate, both sides have an equal amount of time; and in legislative and forensic debating, there are rules to make sure that both sides will have a fair opportunity for presenting their arguments. The obviousness of the organizational feature is unfortunate, because many people are so impressed by it that they fail to see the more significant characteristics.

The real importance of the organizational feature is the *equality of opportunity*.[11] Here is something basic to democracy—both sides have the right to be heard, and the decision is in abeyance until both cases have been given. This right, like most rights, entails a responsibility: Both sides must be competently presented.

Moreover, debate is bilateral, while discussion is multilateral.[12] Being multilateral, the second is discursive, exploring the problem area, finding all possible solutions, considering each, and balancing the various solutions, the one against each of the others. Debate, on the other hand, deals with a more sharply defined area, requiring the student to contrast the advantages and the disadvantages of only one solution. This distinction indicates both a limitation of debate and its distinctive power: it is limited to the consideration of one solution at a time; it is strong in that the reduction of the number of factors permits greater clarity and thoroughness. The instructor should insist that his students take full advantage of the bilaterality of debate, beginning with the careful wording of the proposition.

Second, debate should be a device for investigating and testing rather than one for persuasion. This point of view we have already considered at some length; its importance as a factor in the philosophy of both the instructor and the student can hardly be overestimated.

Third, debate deals with a specific solution, perhaps arbitrarily chosen, perhaps not the best, but the one to be studied at a particular time. Students should learn to appreciate the value of concentrating their efforts upon a single solution until its development is complete.

VI

Now, we will seek to discover ways in which this concept of debate affects some of the conventional beliefs.

1. Winning (defining *winning* as the overcoming of an opponent) is not the proper objective of debating. To win an argument when one is on the wrong side is worse,[13] socially speaking, than to lose. The blame, however, should be placed not upon him who wins, if he is ethical, but upon him who fails in his responsibility of presenting his argument with all possible skill. The ideal debater, the one with the greatest social utility, is the one who develops his case to its true degree of power. The one who develops his case so that it appears better than it is is as harmful socially as the one who presents a weak case when weakness is

[11] In analyzing the nature of debate, Ewbank and Auer give equality of opportunity as one of the four characteristics. Their other three are bilaterality, persuasive purpose, and decision by majority vote after the debate.—*Op. cit.*, p. 394.

[12] A. Craig Baird points out this distinction in his *Public Discussion and Debate* (1937), p. 358.

[13] The extent of the disaster that results from winning in such a case depends upon the circumstances. The baseball pitcher who "wins" the argument and throws a high fast ball, which the batsman knocks out of the park, may lose a game. The cabinet member who wins when he is wrong may lose a war.

unjustified. If judges adopted this point of view, the spirit in which debaters approach a problem would be more conducive to reflective thought. Current methods of debate judging penalize only the weak, but is not he who overdevelops his arguments just as dangerous?

2. Debaters should be considered as co-workers and not as antagonists. Although they present opposing points of view, they are cooperating in the process of subjecting a proposition to a rigorous test, and the affected population, which usually includes the participants, gains when truth is found. Previous authors have assumed that debate is competitive and discussion cooperative, but such a distinction is based upon practice rather than upon the inherent nature of the techniques. The argument that debate should be competitive because it has been competitive is obviously unsound.

Here we are presenting a new philosophy to guide debate instructors: The speakers are cooperating in the desirable enterprise of finding truth.[14] They cooperate best when they present the strongest true case possible and at the same time apply principles of evidence and of reasoning to expose weaknesses in the opposing case. We submit that the successful teaching of the philosophy of cooperation will eliminate many of the malpractices that have promoted criticism of debate. In short, the student should learn that he is debating upon a proposition and not against an opponent.

3. Debaters should be considered as investigators and not as persuaders. This point, which has been developed previously, is consistent with the paragraph immediately above. The application of this concept, which we feel is likewise an advance over the old, should do much both (a) to assist students in developing the power of thinking upon a proposition independently and clearly and (b) to strengthen democracy through making each individual an investigator and decision-maker rather than a pawn of rival persuasive forces. The philosophy that the debater is helping himself, his opponent, and his listeners think to a decision is more consistent with our ideals of democracy than is the old philosophy that the debater is trying to make others agree with him.

4. Debating both sides of a proposition is neither morally wrong nor hypocritical. Some writers have charged that debating both sides results in various evils, such as insincerity, shallowness, and the presentation of arguments known to be poorly founded or fallacious. These malpractices, which also occur among speakers who debate only one side, are the result of other causes—weaknesses in the character of the offender or a misunderstanding of the proper function of debate.

On the contrary, the instructor should encourage his students to debate both sides or at least to brief them. Two reasons support this statement: (1) By debating both sides, he is more likely to realize that propositions are bilateral. It is those who fail to recognize this fact who become intolerant, dogmatic, and bigoted. (2) Outside the classroom, debating both sides is a more significant and practical activity than debating one side. In testing the proposition "Resolved that I should attend graduate school," the individual, although he may secure opinions, ultimately must develop both sides himself. In arriving at an opinion, which

[14] "Debate should be an honest effort to discover truth. It should promote tolerance. During the preparation for debate and during the contest, the debater should bear in mind his own liability to error. Far from resenting the fact that others disagree with him, he should welcome opposition. If he believes in his own side, opposition is opportunity. 'He that wrestles with us,' as Burke well said, 'strengthens our nerves and sharpens our skill. Our antagonist is our helper.' Adversaries in debate should have at least one common purpose—the search after truth."—William T. Foster, *Argumentation and Debating* (1932), pp. 270-271.

may be the basis for action, upon such a proposition as "Resolved, that I should vote Republican," the individual (if his debate course taught him to think for himself) sorts out arguments from all that he hears and mentally constructs both cases before deciding whether the proposition should be affirmed or denied. Even the persuader (again, if he thinks his way to decisions) debates both sides with himself before determining which side to support.[15]

5. Using a counterplan is not a legitimate negative technique, for it makes the situation multilateral. The objection, however, does not rest alone upon definition and theory. On the contrary, the use of a counterplan destroys a very practical sort of value, the thoroughness that the testing of a single solution permits. Thoroughness may be lost in three ways: first, the necessity for juggling four factors (for and against the solution expressed in the proposition; for and against the counterplan) may cause confusion; next, the consideration of a second solution may reduce the amount of time available for testing the original; finally, the negative in relying upon a counter proposition may fail to present the arguments against the specified solution. Developing the virtues of a second plan is not the same as showing the weaknesses of the first.[16]

Space limitations prevent the further development of the implications of bilaterality as a fundamental feature of debate. Without comment, we suggest that if one accepts the premise that debate is bilateral, he also must accept the following:

a. Propositions should be so worded that they are clearly bilateral. Wordings requiring the affirmative to attack the status quo create multilaterality.

b. The stock issue of *necessity* is not legitimate, hinging as it does upon the good and the bad aspects of the status quo rather than upon the merit of the solution.

c. Defense of the status quo, with or without repairs, is not a valid negative position. The negative, however, need not confine itself to the direct refutation of the points advanced by the affirmative; in addition, it should present arguments on issues which the affirmative has overlooked.

6. The commonly held idea that debate should follow discussion is illogical. If the thinking in the discussion group is accurate, debating the adopted solution is futile, merely confirming the previous decision. If the thinking is inaccurate, it is more efficient to improve the discussion than to nullify the conclusion. Time can be saved and confusion avoided if debate, meaning the careful study of the strong and the weak points of a particular solution, is carried on concurrently with discussion. If this plan is followed, the group, after defining and analyzing the problem, will carry on a series of debates, each studying thoroughly a particular solution. After weighing the arguments concerning each solution, the group will be ready to make the best possible decision.

7. Debate and discussion are not antithetical. Most authors have assumed that the differences between discussion and debate are great and that the two are even in conflict. Nichols, for example, says, "Discussion emphasizes the search for truth; debate seeks to persuade others to accept the truth. Discussion purposes the discovery of the best solution to the problem; debate advocates the adoption

[15] "We recognize the importance of the trained advocate in a democratic society; but we also recognize the fact that the social justification of persuasion and advocacy will be much clearer when we know that the advocate has reached his conclusion reflectively."—McBurney and Hance, *op. cit.*, p. 332. Although McBurney and Hance are speaking here of discussion, the point would seem to hold for debate of the type we are advocating.

[16] These comments should not be construed as indicating that we believe that all problems should be considered upon a bilateral basis. Rather, the purpose is to show how debate should be used. Discussion, which includes a series of debates, each finishing a proposition before proceeding to the next, is the proper method for handling many problem situations.

of the solution discovered."[17] Discussion and debate, of course, are not identical, but the points of likeness are more significant than the points of difference. Both are concerned with the solving of problems and the finding of truth; both are methods rather than ends; both are characteristically oral and are usually group techniques; both are methodologies upon which the democratic state as a whole and the individuals composing it must depend. The two should be considered, therefore, not as antagonistic, but as complementary; the chief point of difference is in scope, the one serving as the tool for dealing with multilateral situations, for studying the problem area and finding a solution; the other serving as the tool for affirming or denying specific solutions, for testing carefully upon a bilateral basis.

Two quotations from a well known contemporary textbook will serve to epitomize this section: "The duty of the affirmative speakers is to make the strongest possible case for the adoption of the motion; the negative should present the strongest arguments against it. Democracy is based on the assumption that when this is done, the listeners can be trusted to make a wise decision."[18] This idea should serve as the foundation for a philosophy of debate—a philosophy that has been previously stated but not carried to its logical conclusion either in theory or in practice. We disagree, however, when the same authors say, "As far as the debater is concerned, the public debate is admittedly not a search for truth. He thinks he has found it and is presenting the reasons and the evidence which supports his belief."[19]

Here in the philosophy of the debater as a person with a closed mind, of the debater as an advocate, is the germ for most of the evils charged against debating—dogmatism, overzealousness resulting in sharp practices, and insincerity. We are not objecting to the truth of the picture of what now is; we are objecting to the use of this philosophy as the basis for the teaching of debate in the future.

Although legislative and other forms of debate in which antagonists, friendly or otherwise, seek to gain victory through the swaying of the undecided members of the group often serve a useful purpose, the same values can be achieved under this new philosophy of the debaters as investigators and co-workers. The good in the usual type of debate lies not in the antagonism but in the development of both cases so that the listeners can better arrive at a decision. The new philosophy not only retains this feature but also makes it central.

VII

Some may fear that the application of this new philosophy will result in a deterioration in quality, because the competitive element will be removed. To this, we reply:

1. The spirit of competition need not be eliminated, for those who wish can still judge debates and give decisions. *The change is in the basis for the decision, which becomes "Which team developed its case the more completely and accurately?" rather than "Which team overcame its opponent?"*

2. The validity of the argument rests upon the definition of *quality*. What will be eliminated as a result of the change in the nature of competition is the attempt to maneuver an opponent into an embarrassing position; the use of evidence known to be false or weak; the omission of issues unfavorable to a given side; the use of long lists of questions and tricky plans and counterplans; the withholding of important arguments and evidence until late in the debate; and the substitution of rhetorical virtuosity, emotional appeal, and oratorical flamboyancy for ideas.

[17] Alan Nichols, *Discussion and Debate* (1941), p. 4. Similar passages can be found in other books and articles. Symptomatic is Halbert Gulley's title "Debate Versus Discussion," QUARTERLY JOURNAL OF SPEECH, XXVIII (1942), 305-307.

[18] Ewbank and Auer, *op. cit.*, p. 405.

[19] *Ibid.*, p. 406.

The new type of debate, like discussion, need not be devitalized and anemic, nor should it be. Instructors should continue to teach good delivery and effective rhetoric, factors which continue to be virtues unless they obscure ideas or serve as substitutes for ideas.

Discussion and debate, then, are complementary, both providing methodologies for dealing with our problems of living. The student who masters them and who is able to solve problems more wisely than he would otherwise, is the student who has gained the most from his study. The instructor who has taught his students to face problems systematically has served the greatest purpose. There are, of course, other values, but those must not be permitted to obscure the primary ones.

Discussion is a technique for group action in studying and solving problems. Debate is a technique for testing the wisdom of a specific solution. The instructor would do well to be guided by these concepts as he builds his course and teaches it.

EDUCATION FOR RADIO

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THE place and function of a program of education *for radio* within the framework of the school and college is still a very live issue in the critical thinking of many educators and professional men. The educator often feels that courses in radio lack content, stature, and educational value, and that they are used primarily as a device to build enrollment by capitalizing upon student interest. The professional man tends to believe that a sound and practical training can be given only through actual experience in the daily routine of broadcasting, and that a limited "market" argues against a widespread development of training programs in the schools and colleges. Whatever the basis for these criticisms and convictions may be, it is my belief that most of them arise from a misunderstanding and incomplete knowledge of the nature and scope of the work that has been developed, or is capable of being developed, within the educational structure.

If it were possible for radio education to present a planned, comprehensive, and practical training program, with a definite statement of its objectives and values, in every instance where criticism is brought to bear, I am certain that few, if any, objections to such training would, or could, be offered. The answer to the question of the place and function of radio training is to be found in the formulation and projection of a program that has been designed to meet the highest and most exacting educational and professional standards, and not in simply taking issue with the criticisms as they arise. If radio education has failed to state its case adequately, or to clarify its objectives, so that an issue still exists, it seems to me that we are under an immediate obligation to build and present a program that by its very scope and nature will remove the doubts and misunderstanding.

I

A program designed to accomplish this purpose and to stand the test of any criteria (educational or professional), would have to present first of all, then, a clear cut and definite statement of its objectives. If this has not been done, I

should like to make such a statement; because it is exactly at this point that much of the criticism from educational sources comes. To this end, the objectives and values of a *comprehensive* program of education for radio would be: (1) The development within the student of an understanding of the social implications of the medium, its political and economic significance, and certain standards of taste and evaluation in terms of content and form; (2) a professional and practical training in the skills and techniques of radio broadcasting; and (3) the development of research teacher training, and the utilization of radio in the process of education.

These objectives comprise what I believe to be the fundamental values that should be realized in a radio training program if the program is to meet the requirements of *both* education and industry. As a unit, they form the only justifiable reason for the projection of such a program; and they need to be realized as a unit if the program is to train the student adequately for the field of radio. Anything less than a complete realization of all objectives would serve to limit the scope and nature of the work; and this would have to be followed by a corresponding limitation of the program. This would not necessarily invalidate the objectives, or the limited program, as long as the limitation were admitted and recognized. In fact, the objectives are thoroughly valid individually and in themselves, and many schools might *prefer* to work within the boundaries of only one, or two, or certain aspects of them. The first objective, with possibly certain aspects of the third, might be all that was desirable under an essentially liberal arts program. The same could be true for the second objective in terms of a purely professional school, etc. However, only the full and complete realization of *all* objectives is able to satisfy the requirements of a progra would avoid the dangers and diffic that come with limitation.

II

With this as the premise of our for radio education, and given the obj tives that should guide its formulati the next step is to block out the fo and procedure that such a progra would take and follow. In line with thi I believe it should be mentioned that th concept of this "ideal" training plan needs to be expanded beyond the boundaries of a strictly "radio" curriculum. That is to say, use must be made of the full educational resources of the university. In addition to the complete age of every phase and area in the field of radio, it should incorporate man lated fields and studies, in order to i that the structure of the program is upon firm educational and professi foundations. It should be compose an integrated series of courses that cover: (1) an orientation to, and sur of, the entire field; (2) work in the professional areas of acting, announc writing, production, and administr (3) teacher-training and the utilizatio radio in education; (4) research, specifically related courses from the g eral speech field; and (6) allied supplementary work from liberal speech, commerce, education, engi ing, and journalism. This correlatio fields and courses would provide a extensive and sound basis for the entir radio structure, one that would em the background and principles nec for acceptance by both education industry, and one that is absolute sential if the program is to prove cessful.

In building a specific plan of e tion for radio upon this foundation, perhaps it would simplify and clarify the process if we were to limit it at first to

...surely radio course structure; and ... proceed to indicate the relation... and function of the various allied ...as. This procedure would serve to ...sent the elements of our proposed ...n in the order of their importance, the ...ture and structure of the radio train... being most significant in our present ...dy. In order to do this most effectively, ...t us take five students (*A, B, C, D,* and *E*) and put them through the specific series of courses they would follow in this proposed plan.

III

The first step in their training would be an "exposure" to the whole radio field thro...h the medium of a survey and orientation course. The purpose of this ...se would be to acquaint and inform ...of the implications, various areas, ...portunities, and activities of the broad... industry, and to develop stand... of taste and evaluation in terms of ...unction as a medium of communica..., entertainment, sales, and education. ...content of the course would consist o... following elements: (1) the history ...adcasting, and the personnel which ...ed a prominent part in its develop...; (2) its scope and social significance ...a medium of communication and ...paganda, plus its impact upon the ...ner, entertainment fields, publica... and education; (3) its structure an... organization in terms of ownership, con...ol, and operation; (4) the organiza...on and operation of the station and the ...ork; (5) the relationship and func... of the various allied industries such ...e advertising and production ...ies, transcription companies, un..., etc.; (6) federal regulation and ...ol, the problems of censorship and ...law; (7) job opportunities, require... and possibilities, including the future of the industry and expansion developments in FM and television; and (8) a series of listening projects designed to promote the analysis and study of the content, structure, form, and value of every type and kind of program on the air, with a comparative analysis of foreign broadcasts of similar type.

This introduction to the field serves the dual purpose of providing the student with an understanding and familiarity with its vast scope and activities, which in turn act to channel his interests and point his studies, and of creating and developing critical standards for listening and performance. At the conclusion of this survey, then, our five students should have some idea of the job which they might like to do in this industry, what its relationship to other jobs and activities would be, and some evaluative standards to bring to their own work and the work of others. They are ready now for the second step in their program of education for radio, which is a concentrated series of courses in the basic skills and techniques of the professional areas—acting, announcing, writing, and production.

IV

This second level is the one at which our five students receive a thorough basic training, and testing of individual aptitudes, over the whole technical field; and it is during this stage that they are checked, weighed, and evaluated with an eye to their future program and area of specialization. The work would be presented through five fundamental and distinct courses in acting, announcing, writing, production, and control room operation; and it would cover, by this means: the basic skills and techniques involved in the analysis, creation, and projection of characters; the analysis, presentation, and handling of copy; the principles of writing for an aural medium; the problems of production; and the handling and operation of

speech-input and recording equipment.

I don't believe that it is necessary to go completely into the specific course content, since the important thing is the purpose and scope of this second stage. It is here that the student is given a thorough grounding in every phase and activity of the actual process of broadcasting; and while it is conceivable that he will not prove capable of handling every area effectively, he does need to know the problems and procedures indigenous to all. Only in this way will the student ever realize a practical mastery of the complicated routine of broadcasting, or of a specific skill in some more specialized activity. This series of courses, then, should give our five students an indispensable and widespread basic training, plus an indication of the area in which they would be most likely to prove successful. They are ready now for the third stage, the stage of specialization and development of personal skills, in line with their qualifications, special aptitudes, and abilities.

V

In order to simplify the procedure, let us assume that *A* is interested in, and has qualified for, acting; *B*—announcing; *C*—writing; *D*—production; and *E*—teaching. Their next step is an integrated sequence of courses designed to provide intensive work and training in these various special areas. *A* will now follow a program in advanced acting that will lead him through every type and kind of character possible, including dialects, in order to develop versatility; and then focus upon the specific type or types, which he is able to do best. *B* will be tested over every type and kind of announcing found in commercial radio; and then concentrate upon the one that his style and ability best fit. *C* will go beyond routine continuity and copy writing, to an extensive training and practice in script and dramatic writing. *D* will go into the complicated and exacting problems of dramatic, music and variety show production. And *E* will follow up any one or several of these areas he is most interested in, and in addition take courses in teacher-training, radio for children, and school and college broadcasting. Supplementing the advanced and intensive work in each area, would also be a series designed to provide a more general training and cover the problems of station operation and management, programming, and sales. This would be followed in most cases only by *B* and *D*, with the possibility that *C* and *E* would take certain aspects of it. In other words, only those most likely to work within the organization of the local station, or to be cooperating with it, would be interested in work beyond the individual training in special skills.

This would complete the third and last step for our five students; and, with the exception of certain courses designed primarily for graduate study and research in the technical and educational areas of the field, would mark the close of our training program. These latter courses go beyond skills and techniques, and consequently, have their widest application within the educational aspects of radio, rather than in the "business of broadcasting"; but to all intents and purposes the structure of our program of *radio* courses is now complete. We have erected a series of general and specialized studies in the specific field of radio upon a firm foundation of educationally and professionally valid objectives. It only remains to develop the relationship of the various supplementary courses from the allied fields.

VI

In this connection, it is important to remember that the correlation and in-

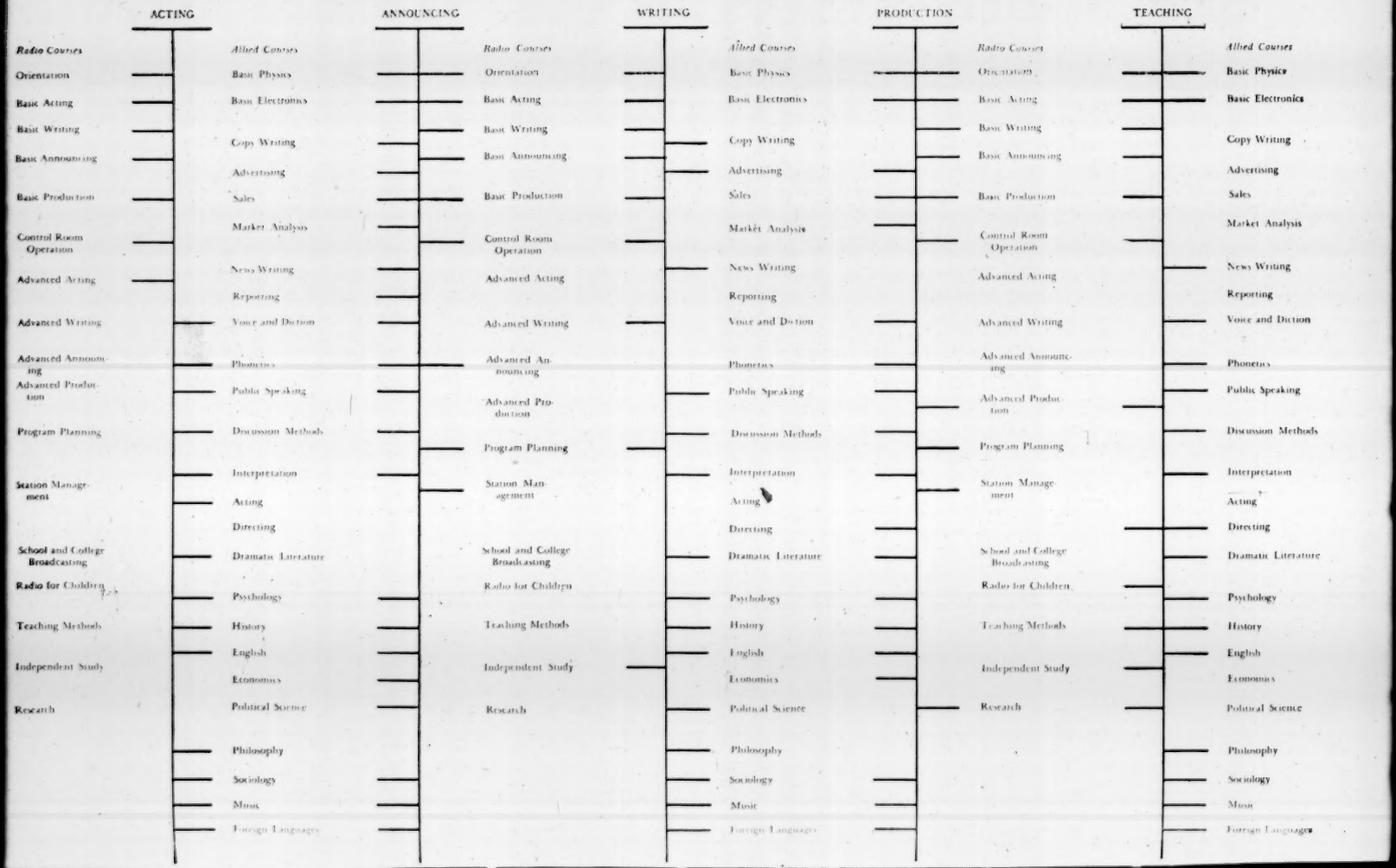
tegration of these related courses is a vital part of the program. The radio course structure in itself is not enough to provide the complete and necessary training and background required by the *full* measure of our original objectives. A definite sequence of offerings in engineering, commerce, journalism, liberal arts, education, and speech, including both technical and cultural, specific and general courses, is absolutely essential to the realization of a *complete* program of education for radio. This would include work in physics, electronics, advertising, market analysis, news writing, voice and diction, public speaking, interpretation, theater, psychology, history, English, music, foreign languages, and many others; but rather than attempt to indicate how these various courses would be correlated into the program of our five students in the manner in which we developed the strictly radio curriculum, it would be clearer, perhaps, if we presented a schematic arrangement that would reveal the scope of each area as well as the specific relationships of the recommended courses.

VII

This diagram traces the whole course structure of the planned program of education for radio, and shows how the various allied fields and studies supplement and expand the program to the level necessary for a complete realization of the values and objectives which were first set up. This should complete the plan in so far as the curricular aspect is concerned; but there are still other factors which enter the picture if it is to prove practical and satisfactory from the professional point of view. The successful realization of this program depends upon the further requirements of: (1) an adequate and experienced teaching staff; (2) standard broadcast equipment and studios; and (3) an "outlet" for the work in the form of a station, or access to a station. We must go beyond the boundaries of course structure; and provide an opportunity for actual broadcast under trained and professional guidance. Admittedly, these added requirements are not easy to meet, yet they must be met if the program is to succeed to its fullest extent.

An experienced and qualified teaching staff is perhaps the greatest single element in the whole program, in terms of a successful attainment of the objectives. Courses can be added without much difficulty; but it takes a thoroughly trained and wise teacher to put them into effect and make them work. In order to implement the proposed plan, we would need, therefore, a teacher with a sound educational background, professional experience and training, a first hand knowledge of the business of broadcasting, and the personal skill and ability to do himself what he is teaching others to do. Obviously a staff with these qualifications is hard to find, and once found, hard to keep; but such a staff *must* be found, and *must* be kept, if the proposed plan is to be handled to the satisfaction of industry.

Standard broadcast equipment and adequate facilities are also essential for a practical application of the work. While not as vital as staff, perhaps, they are, nevertheless, very important. The students need to "learn" their equipment; to learn its characteristics and limitations; to handle it, use it, and operate it. In addition, they need an actual broadcast outlet, in order to learn the disciplines and routine procedures of going "on the air." The job of planning, meeting, and following the daily process of broadcasting is a necessary part of the whole training program. In this way, equipment and an outlet become as vital to the full realization of the program as staff and curriculum; and without them, the work lacks the "practicality"


ACTING
Radio Courses
Orientation
Basic Acting
Basic Writing
Basic Announcing
Basic Production
Control Room Operation
Advanced Acting
Advanced Writing
Advanced Announcing
Advanced Production
Program Planning
Station Management
School and College Broadcasting
Radio for Children
Teaching Methods
Independent Study
Research
Allied Courses
Basic Physics
Basic Electronics
Copy Writing
Advertising
Sales
Market Analysis
News Writing
Reporting
Voice and Diction
Phonetics
Public Speaking
Discussion Methods
Interpretation
Acting
Directing
Dramatic Literature
Psychology
History
English
Economics
Political Science
Philosophy
Sociology
Music
Foreign Languages
ANNOUNCING
Radio Courses
Orientation
Basic Acting
Basic Writing
Basic Announcing
Basic Production
Control Room Operation
Advanced Acting
Advanced Writing
Advanced Announcing
Advanced Production
Program Planning
Station Management
School and College Broadcasting
Radio for Children
Teaching Methods
Independent Study
Research
WRITING
Allied Courses
Basic Physics
Basic Electronics
Copy Writing
Advertising
Sales
Market Analysis
News Writing
Reporting
Voice and Diction
Phonetics
Public Speaking
Discussion Methods
Interpretation
Acting
Directing
Dramatic Literature
Psychology
History
English
Economics
Political Science
Philosophy
Sociology
Music
Foreign Languages
PRODUCTION
Radio Courses
Orientation
Basic Acting
Basic Writing
Basic Announcing
Basic Production
Control Room Operation
Advanced Acting
Advanced Writing
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Program Planning
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Reporting
Voice and Diction
Phonetics
Public Speaking
Discussion Methods
Interpretation
Acting
Directing
Dramatic Literature
Psychology
History
English
Economics
Political Science
Philosophy
Sociology
Music
Foreign Languages

that is at all times demanded by the industry.

VIII

This, then, completes the plan and requirements for a comprehensive program of education for radio. The student has been guided through a planned and progressive series of courses, that have provided: (1) a wide and critical knowledge of the entire industry; (2) a basic training over the whole field; (3) a special and intensive training in the chief area of his interest and ability; (4) contact with related and supplementary fields and courses; and (5) an awareness of what is good and bad in radio. In addition, he has learned to handle and use the tools of his trade, under actual working conditions, and under the supervision and guidance of trained and experienced teachers. This *should* provide an adequate, efficient, and practical training; this *should* prove an answer to the objections and criticisms that are sometimes made. However, before we assume that such a program *does* accomplish the ends for which it was designed, let us test it against the opposition and objectives that were originally stated.

First: the charge of superficiality and lack of educational value is no longer warranted. The diagram alone should amply illustrate how this criticism in no way applies. The comprehensive and integrated nature of the program is such that if anything, it would err on the side of intensity, rather than of superficiality. As to the educational value, course content is the answer to this; and an experienced and well trained staff, working with adequate and standard equipment, would provide as practical and comprehensive a content as could be desired. *Second:* the use of such programs as devices to increase enrollment would not be possible. Granted that a plan of this scope might be an attraction to some students, still, the intensive nature of the work, the weeding that is carried out by the process of selectivity and competition, and the high professional standards maintained, would serve to decrease and limit enrollment rather than to build it. In fact, the success of the program depends upon the *quality* of the student, and not upon the number following it. *Third:* the belief that only industry can provide a practical training is unfounded. An experienced staff with professional background, working under regular broadcasting procedures, can give as practical a training as the station; and even a better one in terms of the full university program and resources, although the actual professional polish, and finishing touches, *can* be applied only by the industry; and should be. *Fourth:* a limited market in terms of employment will not hold true. Only a pessimist would see the expansion of this "infant" industry at its peak. It is still growing, and has ample room to continue. In fact, most professional men are more optimistic over the future of this field than the average educator; and FM and Television are their own arguments for continued expansion. The only way in which this objection applies is in the high degree of skills required, and the competition for jobs; and this is met by the quality and training of the student.

This, I believe, is a complete answer to the question of the place, value, and function of radio education in the school and college. As an issue, it should no longer exist; because a program of this nature in the educational framework should clear up all doubts and misunderstanding as to its scope, nature, and objectives. It meets the tests of education and industry; it fully realizes its objectives and purposes; and the value of its contribution is evident. If such a program has not yet been achieved in any school or college, at least there are some who

are approaching it. I have every confidence that it, or a similar plan, will be in complete operation in a number of our educational institutions, in good time. To those who doubt the possibility of its ever being fully realized, yet are dissatisfied with what they have, and to those who might want it, but see no way to get it, I offer for my closing statement the words of George Bernard Shaw: "Get what you want or you will soon get to like what you are given."

THE INCONSISTENCIES OF FRANCIS BACON ON FALLACIES

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THIS essay is not written in the spirit of indictment. It is hoped, first of all, that some of the inveterate idolization of any human being, in this particular case, Francis Bacon, will be somewhat lessened. Secondly, that the student of applied logic will be made better aware of the relative contributions of Francis Bacon and two of his famous predecessors, Aristotle and Roger Bacon, to the theory of fallacies. Lastly, that the construction of courses of study in argumentation and applied logic be subserved by a more accurate comprehension of the classes of fallacy.

II

Consistency is not the most priceless attribute of thought, but it is a very strong indication of *clear* thinking. Where inconsistency appears without ample explanation, moreover, the presumption is that we are confronted with an unclear idea. Inconsistency *with* ample explanation may and frequently does indicate growth.

For a man whose life was tinged with contradictions, Francis Bacon's healthy disrespect for error is rather paradoxical. As a matter of fact, his entire personality is something of an anomaly.

One fine morning Bacon might be found busily engaged in the prosecution of a case against a good friend; another fine morning, it might be an essay on friendship that Sir Francis was scribbling. One Sunday afternoon, he might be found preparing a statement on the treasons committed by his old client, Essex; and on another Sunday afternoon, an apology for the statement he wrote. In fun, one might wonder whether Bacon was one who satisfied his conscience as a judge by voting against the party from whom he had willingly accepted a bribe. For, in truth, this seems to have been Bacon! A twisting and connivingly brilliant bit of stuff, whose scholarly and public activities were both mingled with so much satire and success!

During one period of his life, he writes, in the *De Augmentis*, "when he was in France he occupied himself with devising an improved system of cipher-writing—a thing of daily and indispensable use for rival statesmen and rival intrigues."[1] Another period of his life was devoted to the *Advancement of Learning* and the *Novum Organon*—the essence of which directly contradicts a study of cipher.[2]

III

Bacon's early view of fallacies appears

[1] R. W. Church, *Bacon*, p. 7. In many ways Bacon is a formidable representative of the paradox that both attitudes of advocacy and inquiry can and do exist in one mind.

[2] This paper is written in the midst of a world war, for which the writer for more than a year had been preparing himself by the study of the science of cryptography. Despite the needs of war and power politics, the writer can find no justification, though some mitigation of blame, for the pursuit of such study on the part of a scholar whose realm is the investigation of truth.

in the *Advancement of Learning* (1605).[3] In his discussion of the role of mind in philosophy, he dichotomizes two faculties, one pertaining to the will and the other to the reason. Reason is subdivided into four classes, invention, judgment, memory and tradition.

Under *judgment*, he notes three kinds of fallacies, sophism or illaqueation, impression or imagination, and false appearances or idols. Under *tradition*, he restates these three fallacies thus:

> For we see reason is disturbed in the administration thereof by three means; by illaqueation or sophism, which pertains to logic; by imagination or impression, which pertains to rhetoric; and by passion or affection, which pertains to morality (ethics).[4]

In his *De Augmentis Scientiarum* (1623), printed toward the end of his life, Bacon writes:

> Doctrina de Elenchis in tres partes dividere placet: Elenchos *Sophimatum*, Elenchos *Hermeniae*, et Elenchos Imaginum sive *Idolorum*.[5]

These two classifications are inconsistent. The earlier classification was either neglected or revised by Bacon in the *De Augmentis Scientiarum*. Moreover, there is no express explanation for the obvious inconsistencies.

The original first class of fallacies, the *logical*, comprised both errors in inferences and words, whereas the later *sophistical* fallacies were meant to include errors in inferences and words which were not committed in a process of interpretation.

The original second class of fallacies, the *rhetorical*, denoted errors in the imagination, but the later work completely eliminated the consideration of these errors.[6] Instead, the new class of *interpretative* fallacies was established which referred to errors in inferences and words in the field of hermeneutics.

The original third class of fallacies, the *ethical*, are those pertaining to emotional patterns in general, whereas the later *idola* refer to the sources of all errors.

IV

An attempt at systematization may help to alleviate the inconsistencies in Bacon's account of fallacies. It is clear that he had changed his views somewhat. What he had once perceived as two distinct headings, logical and rhetorical fallacies, he came to view as so alike as to be inseparable. What he had once understood as mere passion or affection, he came to realize as embracing all nonrationalistic patterns in general as sources of fallacy. In diagrammatic form, we can picture this evolution in Bacon as follows:

Logical (inference and words)
Rhetorical (imagination and words) } = Sophistical or Interpretative[7] (Hermeneutic)
Ethical $<$[8] Idols

In his abbreviated remarks on the refutation of *sophistical* fallacies, Bacon is content to say that this matter is "excellently handled by Aristotle in the way of precepts, but still more excellently by Plato in the way of examples."[9] The impression garnered from this leads to a

[3] F. Bacon, the *Advancement of Learning*, Book II, XIV, 6 ff.; Book II, XVIII, 2 ff.

[4] *Ibid.*, XVIII, 2.

[5] F. Bacon, *De Augmentis Scientiarum*, IV, 4: "The doctrine of detection of fallacies I divide into three parts: detection of *sophistical* fallacies, of fallacies of *interpretation*, and of *false appearances or Idols*." Refutation should be substituted for detection as a more accurate translation of Bacon's comprehension of **Elenchi.**

[6] This is noted by Spedding. See F. Bacon, *Works*, Vol. I, Part III, 276 (Popular Edition).

[7] Karl R. Wallace agrees with the writer: "Bacon's classification, however, does not appear to be mutually exclusive, for the fallacies of interpretation are, in one sense at least, merely a species of sophistical fallacies. This is evident, I think, upon Bacon's own explanation of them." (K. R. Wallace, Bacon's Theory of Public Address, Unpublished Dissertation, Cornell University (1933), p. 109); also see R. Adamson, *A Short History of Logic*, p. 88.

Invalidity of classification due to failure in the mutual exclusiveness of classes is immanent in each of his three classes; he describes errors in words as a second subclass of the *logical* fallacies, as definitive of the *rhetorical* fallacies, and as a third subclass of the *idola*.

[8] The $<$ symbol refers to class-inclusion.

[9] F. Bacon, *Advancement of Learning*, Book II, XIV, 6.

misevaluation of the relative contributions of Plato and Aristotle to a theory of fallacies. It is not unlike Bacon to insinuate as suggestively as he could against Aristotle. But despite Bacon's allegations, Plato's consideration of fallacies never rises above the mere exemplification of the one fallacy of ambiguity, whereas Aristotle's *Sophistica Elenchi* provides a more accurate and amplified discussion of fallacies than Bacon, with all of his borrowing, could offer almost two millenia after Aristotle's death.

In his brief remarks on word-fallacies Francis speaks of the "equivocation or ambiguity of words and phrase" as "the great sophism of all sophisms."[10] This is the only significant withdrawal from Aristotle than can be noted, for Aristotle viewed errors in diction as much less deceptive than did Bacon. In these times, the theory of general semanticism, which denies the law of identity and conceives each word to be a potential fallacy, would coincide with Bacon's position. But the logician, who remains adamant in his belief that the fallacy of four terms can deceive only the simplest of men, appears to be the more reasonable.

V

Thus, we see, along with the paradoxes of Bacon's views on fallacies, his self-laudatory compensation in directing unfair invectives against Aristotle.[11]

Even in the more inventive portion of his thinking about fallacies, the idola, it is difficult to accept the extravagant praise that "this part of his doctrine stands out as a really profound, penetrating, and original contribution to logical theory."[12]

A studied comparison of Roger and Francis Bacon's epistemological fallacies indicates a kinship that is best explained by an inference of familiarity and indebtedness.[13]

Bacon's own estimate of himself is as paradoxical as his account of fallacies and his attitude toward his predecessors:

> I found that I was fitted for nothing so well as for the study of truth; as having a mind nimble and versatile enough to catch the *resemblances of things* (which is the chief point), and at the same time steady enough to fix and distinguish their subtler *differences;* as being gifted by nature with desire to seek, patience to doubt, fondness to meditate, slowness to assert, readiness to consider, carefulness to dispose and set in order; and *as being a man that neither affects what is new* nor admits what is old, and that hates every kind of imposture . . ."[14]

With one touch of the pen, Bacon asserts his deep humility only after he had, with another flourish of the pen, shot out a barrage of self-praise.

His flourishes of the pen had omitted, for all his lack of "affecting what is new," and "hating every kind of imposture," fair acknowledgements to Aristotle and Roger Bacon.

[10] *Ibid.*, XIV, 7.

[11] "Because Aristotle is so to speak, invariably right in studying human relations, the loving scholarship which the Italian and French Renaissance lavished upon his *Rhetoric* and *Poetics* was just, while the envy of Giordano Bruno and of Francis Bacon provides the model which our enlightened day must undertake not to follow. Read Bacon's envious notes on the *Rhetoric*, and blush at his ingratitude when he was so heavily indebted to this work, the ingratitude of Bacon, that head without heart." (L. Cooper, *Rhetoric and Poetics of Aristotle*, in *Aristotelian Papers*, p. 81.)

[12] I. Levine, *Francis Bacon*, p. 94.

[13] q.v. The writer's article entitled "A Comparison of Roger and Francis Bacon's Epistemological Fallacies, which appears in A Restatement of Fallacies, Unpublished Dissertation, Northwestern University (1943).

[14] Singer, *Encyclopedia Brittanica*, 14th Edition, II, 883, citing a statement by Bacon in the *De Interpretatione naturae prooemium*.

THE CROSSROADS IN DRAMA TRAINING

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Western Reserve University

WE HAVE come to the crossroads in advanced drama training. For a third of a century we have followed the direction of practical training, and yet we are far short of our true goals. In spite of our enormous achievements in developing and teaching the crafts of acting, directing, designing, construction, lighting, and costuming, our students are not well equipped for their new responsibilities in theatres, schools, and communities. Even if the war had not caused an interruption, it would be necessary for us to stop, re-examine our route, take new bearings, and rechart our course. We have finished our apprenticeship in technique; we must begin the study of basic principles. We have come to the end of one era; we must be ready for the next.

What a long way we have come in our short apprenticeship! At the beginning of the century English departments and other guardians of the study of drama were so appallingly uninterested in the practical business of play production that G. P. Baker, T. W. Stevens, and other pioneers broke completely with academic traditions. They set up new departments with one aim—to give a thorough practical training in all the techniques of production. They ran their students through so many productions that they rarely saw the light of day—and never the inside of a book. But they did establish the drama as a living, creative art.

Carnegie Tech, Yale, and the other drama schools did well what had to be done. The new stagecraft was complex, and most of the students had had little or no previous training. Since the 1920's drama graduates have been able to do any practical job in the theatre, from acting to stage-managing to carpentry to wiring. Carnegie Tech graduates were very effective in the early days of the little theatres, when they went into new communities and had to manage single-handed all the jobs of production. The Yale M. F. A., with his training in color and design, has been able to stun college and community audiences with his settings and costumes. Our directors have been successful in proving to the world that drama workers are not long-haired aesthetes but practical men.

II

But the practical man is not good enough for the next era. Our practical man all too often is content with the run-of-Broadway shows, simply because he has read very few plays. Our practical man has little to say to students of music and art because he knows little beyond his own field. Usually, indeed, he does not even know the modern books in his own field. Our practical man can do little in analyzing plays beyond repeating what his professors said, because he has never studied the principles of comedy, of tragedy, or of dramatic structure. He can state the dimensions of the Greek and Elizabethan stages, but he knows nothing of the thoughts and ideals of the people who saw those stages. In community theatres our practical man has rarely been aware of his responsibilities in a changing community. In the colleges our practical man has lowered himself to the position of janitor, carpenter, or seamstress. He can hammer, paint, and sew; but he has completely abnegated the position of scholar-leader in education.

Our textbooks reflect very accurately

our situation. We have many technical manuals—excellent manuals—but no well-organized books of general principles. Our lighting manuals describe all kinds of equipment, but nowhere do they tell us when to use what instruments in lighting actual plays. Indeed, our whole era has added little to the basic principles of lighting expressed by Appia in 1899. We have detailed manuals on building flats, mixing paints, and cutting period patterns but only the most sketchy suggestions on how to design settings and costumes. Alexander Dean, Samuel Selden, and others have begun the study of the techniques of composition and rhythm that are common to all the arts, but where can the student-director find any statement of the basic principles of play analysis—the principles which would tell him how to use those techniques? English professors continue to give us studies of the literature of comedy, but where is the book on farce-comedy written from the point of view of the acting and directing of farce—the book that would be equally useful to the theatre worker and to the student of history? The crowning evidence of our disastrous lack of organized thinking is John Gassner's *Producing the Play*—a book in many ways ahead of all others in the field in its search for principles. There is no organization to the book because there is no organization in our drama teaching. When Gassner wanted to list the forty-five "progressive devices," he arranged them in alphabetical order—from Apron to Montage to Treadmill—because no one has thought long enough to discover any real order in our techniques. That one of our best textbooks is as chaotic as this is a disgrace to our profession! Surely it is time for us to take our heads out of the paint buckets long enough to do a little thinking.

We know that the integration of practice and theory in any field can be achieved. The modern lawyer knows that he needs more than an apprenticeship in a law office: he needs a long training in general principles and a background of knowledge not to be attained in any one office. Modern medicine has developed far beyond both the knowledge of the family doctor of the last century, who was contemptuous of all theory, and that of the old Vienna dissectors, who were contemptuous of all work with the living. The modern period of achievement in medicine began with the integration of laboratory, library, and field. Today there is a constant checking of hypotheses and at the same time a constant formulation of hypotheses to guide research and practice. It is the same with our neighbors the musicians. Musicians are no longer satisfied with the nineteenth-century prima-donna teachers, each with an exclusive "method." Today music schools supplement performance with a long, well-organized training in the principles and the history of music. Even the social scientists are beginning the integration of study with practice. More and more "disinterested scientists" are taking on administrative jobs in government departments and social organizations. More and more, practical politicians and business men are turning to scientific calculation. As George Soule points out in *The Strength of Nations*, no field of study can reach maturity until it checks thought by practice and guides practice by thought.

In each craft of our own field, if not for the field as a whole, we have realized that both study and practice are necessary. We revolted from the old-type English departments because they were not interested in drama as an art of production. Yet we have never agreed with the opposite point of view—the belief of the old stock-company actor that all the apprentice needed to do was to spend years playing bits and learning to imitate

the stars, who had in their youth learned to imitate the earlier stars. More and more we have sought the principles of acting and directing. More and more we have asked our students to study those principles in connection with their actual practice.

III

It is time now for the next step—to seek the larger principles of the art and to integrate our practice with the wider values we have neglected in the shop. We have an opportunity never before possible. We have the production of plays firmly established in our schools and well started in our communities. After the war we shall have, I feel certain, far more people studying the humanities and the arts. It will be easy to interest them in an undergraduate major in drama plus several years of advanced training. We shall have time to keep a large program of production, but we must make sure that we give students more than the practical techniques of performance. We must help them find both the fundamental principles of the art and the humanistic values needed in their new world community. We must offer them a new comprehensive program of study.

But let us not confuse study with "objective research." It is too easy to say to the student, "Trace the revisions of *Merry Wives of Windsor* between 1823 and 1933," or "Compile the annals of the Podunk Opera House from 1875 to 1885," and then to ask an English teacher to sit over him and see that he does it. Such studies may be interesting and valuable, but they must not be a substitute (as we have often made them) for a thorough training in the drama of all the great periods and in the general aesthetic problems of the modern theatre. Research is a luxury that we can afford only after we have achieved a broad program of training for all drama students. Study—and a great deal of study—we do need, but not research.

In the first place, we need only a very few professional research workers and librarians, and we can train even them, for the present, by supplementing our broad training in drama with some work in history, literature, and library departments. Special research skills can be developed later in actual work in libraries and theatre collections.

In the second place, detailed research, as we have usually planned it, is not of much educational benefit to the student who does not expect to write theatre history or to work in a theatre library. And I agree with Martin Schutze that bibliography is a subject best left to professional librarians.

In the third place, the ideal of "objective, disinterested research"—a negative and overworn ideal in any field—is not dynamic enough for a creative art. As a designer, the drama worker cannot be disinterested. He has a definite, interested reason for wanting to understand each period of the past. He must catch the spirit of that period and adapt it to definite needs of today. As a director, he cannot be disinterested. He must not only know the conventions and stage methods of the past, he must constantly think of how he can use those conventions and methods in actual productions today. As a teacher and as a citizen, the drama worker does not have time for disinterested study. Facts he must have. But he has too big a job in understanding his own work, in understanding the problems of the creative arts today, in understanding the world he lives in, in relating that world to other cultures and to his own past, to have time for facts for facts' sake.

Instead of mere facts, instead of objective research, the drama student needs understanding, a more dynamic concept of his art in its relation both to the past

and to the present world. Instead of annals and bibliography, he needs a comprehensive program of study directed towards three goals—goals that have been neglected in our emphasis on technique. These goals are: first, a grasp of the critical and aesthetic problems of drama as a theatrical art; second, a dynamic view of history; and third, an understanding of the social and ethical responsibilities of the theatre in the present world.

To develop an understanding of the critical and aesthetic problems of drama as a theatrical art, the student must have both intensive and extensive practice in analyzing modern plays—constantly relating his analysis to the theatres and audiences of today. He must analyze plays by *genre;* the critical concepts of comedy and tragedy are made more complex by the modern mixing of types, but both playwright and director must determine just what level or what range they want. He must analyze plays by style and must know the various concepts of functionalism and style developed in modern architecture and industrial design. He must analyze plays in relationship to artistic and literary movements—naturalism in literature, pragmatism in philosophy, impressionism in music and painting, expressionism in poetry and fiction, regionalism in sociology, surrealism in painting, and so on. He must analyze plays by Aristotle's six means of the theatre: plot, character, theme, language, rhythm (Dean's equivalent for Aristotle's "music"), and spectacle. It is as important for a lighting expert to know the rhythmic patterns of repetition, contrast, and sequence in plays as to know the voltage of his circuits—perhaps more so. It is as important for a make-up expert to know the psychological and artistic concepts of character as to know grease paint. It is as important for the director to know how the intention of the author was related to social and philosophical ideas as to know composition and movement. Besides sewing, hammering, and wiring we must give our students a generous acquaintance with the concepts of modern literature and modern art, a knowledge of plays, and intensive practice in play analysis.

IV

In order to reach the second goal of our new program, we must re-order our study of history. Much more history we must have—even the sociologists are seeing that you cannot deal with a modern problem without understanding a great deal of the past. But that history must be ordered by a dynamic concept, not just peeked into "objectively." If we put ourselves outside of time and look at all periods "objectively," then we can have absolutely no standards. Every period, every idea, every style, every convention is potentially as good as every other. Then the past becomes merely a junk house from which we may pick out an old play at random, dust it off, pare its ornamentation, and set it out for the delectation of all; it becomes merely a book of wallpaper samples from which we may borrow at random any motif which strikes our fancy. I believe that much of our confusion and lack of standards, both moral and artistic, are due to the "objective" view of all periods and cultures.

The deeper study of history can free us from the chaos of eclecticism. It can show us how each form and each style grew out of the needs of the time, either to supply something neglected in the previous period or to fill new needs. It can show us our culture as an unbroken sequence. There is one point of view, and one only, from which history must be studied—the point of view of the present. From that point of view we can look at a particular form of the past and first

understand what meaning it had in terms of the needs of its own period and then measure it by our analysis of the needs of the present. That gives us very real values and standards—not absolute, eternal standards but dynamic standards which relate forms and styles to changing human needs. Such a result will be possible only if we teach history as an ordered sequence with full emphasis on the emergence of the present tendencies out of the stream of the past. The full development of the time sense can free us from equally devastating alternatives—from trying to create everything anew and from using the past as a junkhouse.

In order to reach our third goal, we must give far more attention to the ethical and social responsibilities of our art. The theatre must do more than divert us with chit-chat or enchant us with color and rhythm. A great part of the ethical scriptures of the race have been written for the theatre. We must do more teaching and producing of the great plays that measure the greatness of human dignity and the preservation of human values in the face of physical defeat. On the social side we have been equally neglectful of the responsibilities of the theatre in the community. We have been too intent on the development of the personality of the individual by participation in dramatics, and at most on his social adjustment in the society we assume around him. We must consider the function of the theatre in the community as a whole.

V

It is desperately important that we rebuild the community. Our modern life has all but destroyed our older rural and small-town communities. We move so often and live in such large masses that it will be difficult to build new ones. But not only peace and social stability but the full realization of the individual depends on our success. No individual is complete until he becomes part of a community. Progressive education and most modern art have tended to isolate individuals, to cater to individual tastes. But the community is not built of a random collection of fully developed individuals—it is a functional instrument of those individuals. It does not spring spontaneously because they happen to live in a certain area or gather at a certain poll. It is a living instrument built of many habits of acting and reacting together. It grows from participation in public arts and public ritual that are enriched with shared emotional experiences. But, working separately, we have gathered so many different songs, pictures, stories, and dreams from all peoples past and distant that now no two of us have more than the most superficial and trivial experiences in common. Hence the extreme importance of the social arts. We must make sure that all of us have some songs in common, some buildings we are all proud of, some poems we all repeat, some plays we all have learned to see and love together. We shall have social chaos unless we rebuild the communities. We shall have only a cheap mob unless we enrich and ennoble our public life by participation in the social arts.

Here is the crucial opportunity for the theatre. The drama, throughout the ages, has been one of the most powerful rituals for building the community. We must give more consideration to that function. We must choose plays that not only contribute to the development of the individual but serve to weave individuals into a community. Some plays can give us a sense of new emerging attitudes and help integrate us with our changing world. Others will give us a sense of continuity with the past. We must make sure that every year our actors and audiences have several of the great plays of the past. Especially should we establish patterns of relation between our produc-

tions. Some communities gain deep values by producing the same Christmas play or oratorio or a similar one each year. The audience brings to the occasion more than an interest in a novelty —they expect to participate in a tradition, to strengthen their community ties. The annual Shakespeare or Greek play or early American play or mock-Victorian play enables the audience not only to feel continuity with the distant past of their ancestors but also with their own mutual past of last year. In the wider sphere the coordinated production of *It Can't Happen Here*, of *Jim Dandy*, of *The Eve of St. Mark* in many theatres has started a movement that has vast possibilities for the future. We must see that our students consider the problems and the responsibilities of the theatre in the community life of the future.

VI

If these, then, are the goals, what should we require for advanced degrees? If historical research is to be left for the very few specialized students, the super prompt book is, on the other hand, too elementary for advanced students. A very useful project, it should be most useful in the sophomore or junior year of undergraduate work. Surely we want our students to think beyond the organization of the details of one production. Likewise, I believe we should ask them to do more than show their achievements in creative work. While they should do a great deal of acting, directing, designing, and playwriting as part of their training, yet for an advanced degree they should not only practice their crafts but organize some of the principles of those crafts. That would mean writing one or several critical or critical-historical essays. The playwright interested in dramatizing ideas might make a study of the problems of allegory —as they were met in the fifteenth century, as they are met today by such playwrights as Philip Barry, S. N. Behrman, Paul Vincent Carroll, and others, and as they could be met tomorrow. Thornton Wilder probably learned more about the problems of presenting a play directly to the audience by his study of the Oriental theatre than he would have learned by spending several years in college just writing more plays.

The director planning the production of a play of the past needs to know more than the life of the author and the size of the original stage. He needs to relate his analysis of the play and its *genre* to all the possible approaches. He would reach his exact method by a process of triangulation. For instance, for *Volpone* he would consider what the play has in common with the *Commedia dell' arte*, to what extent it might be treated as a Plautine play, how much it has of the spirit of the medieval Dance of Death, how much it is like the earlier English comedies. Such an essay of triangulation would take him far in both historical study and analysis. For *Taming of the Shrew* he would sight towards his production not only from the point of view of the *commedia* but also from that of the medieval satiric farces about fighting husbands and wives. That would take him outside the drama to the fabliaux and to satiric sculpture. To analyze the Bianca story, he would have to compare it with a number of romantic plays, consider how far it is delicate romanticism, and decide whether to use it for strong contrast or to move the whole play towards the delicate and musical.

For historical analysis, the little *Second Shepherd's Play* could be the subject of a useful essay. To understand it in its time and place would take the student not only to other medieval plays but to the treatments of the same subject in painting and stained glass. Its problem of a twofold structure of parallelism would take him not only to a number of Eliza-

bethan dramas but to examples of two-fold organization in painting and music. Its problems of combining material of contrasting moods can be defined only by comparison with many other solutions. Even if we cannot expect essays that compare with Henry Adams' *Mont St. Michel and Chartres,* we can start our students on the use of historical study as a means of solving aesthetic problems.

The ideal graduate drama thesis, it seems to me, would be not an objective compilation of facts but a passionate defense of a point of view. It would not attempt to make a final absolute statement but would achieve by its partisanship a definition of values. I would suggest three models, none of them a graduate thesis. Although miniature in scale, Goldsmith's little essay "On Laughing and Sentimental Comedy" makes a creative definition of values. More extensive is Hugo's essay on the grotesque, written as a preface to *Cromwell.* It grew out of wide reading in past literature and a wide acquaintance with art. It is a passionate defense of one artistic method and serves well to present the aesthetic and humane values of that method. Lee Simonson's *The Stage Is Set* is mostly an angry refutation of a point of view that has been expressed too monotonously and simple-mindedly. He makes several excursions into the past to show where the modern prophets were wrong. He does not settle the question forever, but his book, half analysis, half history, shows clearly what are the values of certain solutions of the problems of realism and illusion—problems that are very important today.

[1] Compare the consideration of old and new aims for literary scholarship in Foerster, McGalliard, Wellek, Warren, and Schramm's *Literary Scholarship: Its Aims and Methods* (Chapel Hill, 1941), especially the summary, pp. 19-20.

VII

Let me summarize what I believe should be the aims of advanced drama training in our post-war world:[1]

1. Maintain and advance our enormous achievements in all the techniques of the theatre and keep students in close relation to actual production, constantly relating theory to practice and practice to theory.

2. Give the student a thorough training in the general aesthetic principles of the theatre of today, constantly relating it to the others arts and to social and philosophical ideas.

3. Give the student a thorough training in the critical analysis of drama, by *genre,* by style, by structure, and by Aristotle's six means—plot, character, theme, language, rhythm, and spectacle—constantly relating analysis to production.

4. Help the student acquire a thorough knowledge of contemporary drama and the drama of the great periods of the past. After all, the proper study of a drama department is drama!

5. Train the student to relate the drama of the past to the theatres, art, politics, and social ideals of each period, seeing each dramatic method on up to the present as related to its time and emergent from the stream of its immediate past.

6. Direct the student to consider the responsibilities of his art in the ethical and communal rehabilitation of man.

We are in a unique position to go forward in the integration of practice and theory, the integration of thinking, creating, and living, the integration of art in public life. Let us grasp our opportunity.

ON THE NATURE OF ARTISTIC REPRESENTATION IN THE THEATRE

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ESTHETICIANS and critics of the arts have been noticeably reticent concerning the theatre as a possible art-form. Those who have ventured opinions tend to limit themselves to drama as a literary form; only a few have discussed the theatric form,[1] within which is incorporated drama, music, acting, etc.

Since I cannot discuss a complete esthetic of the theatre in such a short space, I have limited my article to a consideration of what the estheticians and critics of art believe to be the basis of art, that is, the nature of artistic representation,[2] and to a comparison of those views with the ideas and theories of theatre practitioners and critics of the theater. Such a study may pave the way for discussions of the theatre as an art-form, for I have found no basic disagreement between the two groups.

Art springs from the whole texture of life. This view of the basic source of all art is that of almost all the estheticians and critics of art. They all warn us that unless an art is felt to stem from, or grow out of, the interests that stimulate us in our lives, it is quite probable that that art will remain the ". . . object of concealed or avowed indifference on the public's part, and of academic or dilettante professionalism on the artist's."[3]

But the artist, in order to be truly an artist, must be able to see nature and the world about him in a clear and orderly manner. In wishing to express himself and his experience to others, he must look and feel in a pertinent way.[4] In general the events of daily life which we all experience make no great impression upon our minds or bodies. Daily life tends to be wild and orderless, made up of matter that is aimless. Such life is not the basic material of art, unless the artist can begin to actually see and contemplate the life around him. One example cited of true artistic expression was dramatic structure, in which the play is shorn of irrelevancies "which are likely to confuse a dramatic issue in life, compared with the incongruous juxtapositions of life."[5]

It must be through a transformation of the incidents and feelings of life that the artist comes to his art-form. The actualities of life in their strongest forms, such as crises of birth, love and death, might appear more intense than any art provides. But we do not always, nor often, live at such emotional peaks, and the ordinary run-of-the-mill experiences are likely to be dull and thin emotionally.

So the artist must see in a certain way, though he may not be seeing the same way twice, nor need he do so. The experience or object of art is not easily available, since, as I noted above, it is often hidden, buried beneath the mass of irrelevant and irrational material of daily existence. What must happen is that the attention must be fixed upon

[1] Wherever estheticians have cited examples from the theatre, I have used them to best advantage.

[2] Or artistic imitation, or whatever synonym you prefer.

[3] Laurence Buermeyer, *The Aesthetic Experience* (Merion, Pa., 1929) p. 14.

[4] There has been much written about *esthetic vision* and other terms which give the impression that being able to see, perhaps perceive is a better term, in a certain manner is a mysterious cult reserved for genius. I do not believe this to be so. Of course the control and application of the chosen medium of expression is a different matter, for an experience may be vividly and fully felt without the ability to transform the experience into an art-form. But I think both perception and artistic creation may be acquired, and a reasonable amount of progress made, through the constant application of guided attitudes and contemplations.

[5] Samuel Alexander, *Art and Instinct* (Oxford, 1927), p. 32.

the experience which is not easily available. The experience must be distinguished from the others around it and become an identity. In being so treated the object will undergo a change, will become an isolated experience that may be taken at its face value without reference to anything else. It will become the basis for an expression, the recording of an individual view of the world.

II

The most important function that comes out of seeing objects drawn from everyday life and experience is selection. To select is the process of making an object significant. Through selection the object becomes a clear expression, becomes purified of extraneous matter, becomes the embodiment of a significant world. All that is required is that the artist make this clarified experience communicate an immediate and spontaneous face value.

In order for the artist to select artistically he must free his interest from many of the things that normally adhere to his contemplated experience. Many experiences are cluttered with the implications of morals, ethics, and other social implications. The face value of such an object has been blurred for the perceptor by layers of life's necessities. The necessities of actual life do influence the judgment of experience, assuredly, but if the weight of such necessities is overwhelming to the point where no order can be deduced from the object, it is of little use to art. On the other hand, if an object can be brought to a successful artistic expression, what of ethical, moral, or social import still clings to the artistic expression will be secondary to it. Abercrombie stated it quite clearly when he wrote:

> I may be interested in a thing because it is true, or good, or real, or useful; but also I may be interested in it simply because I like it as itself. Of course, I may like it for itself and also for whatever further satisfaction it may give me; but that is not necessary.[6]

In pursuance of this view, and applying it in theatre, a social drama, though produced in the most naturalistic manner, if it first fulfills and exemplifies the elements of art and artistic expression, can teach whatever lessons it wishes. The lessons will not be able to deter the drama from being an art object in its own right, because most evident will be the drama's own face value, with other considerations being merely super impositions. Left-wing producers of the drama might easily benefit from the knowledge that the audience, regardless of personal beliefs or prejudices, would appreciate their work more if the theses and documents did not overshadow the art elements. The ideology of the left wing could supply the content, but the end in view should remain artistic. To remain strong and virile, the theatre must be well grounded in life, but the inclusions of ideas and ideals, such as education, society and its evils, documents and theses, does not need to play havoc with theatrical art. The only stipulation necessary is, that, besides the above motivations, the theatre present an object fully delineated and self-sufficient in its own right. The extremists in social, ethical, or political ideology could gain an artistic end, though preachment be part of the means.

A situation or experience used in the theatre, and treated artistically, is not real in the sense of being actual. Nor is it an illusion in the sense that it illudes us into believing that we are seeing an actual incident. It can partake of the real, but it can never partake of the actual because of its obvious theatrical limitations. Abercrombie believes that in

[6] Lascelles Abercrombie, *An Essay towards a Theory of Art* (London, 1926), p. 19.

the theatre we need not evaluate the dramatic experience as either real (in the sense of actual) or illusory. There is no need to ask whether the man on the stage is really Hamlet; whether it is really Elsinore presented. We know him to be an actor; we know we are in a theatre. There is no need to believe or disbelieve.

> A story is being told us, in a peculiarly effective technique. Is it a good story? Is it being told well? Those, and variations on them, are the only questions that arise. If we can say Yes to them, we are satisfied. Did the actor look Hamlet, speak Hamlet, act Hamlet . . . and in sum appear Hamlet? If so, that is all we want. There is no illusion about it. We never think of also asking, is he Hamlet.[7]

Since the theatrical experience is one in which the only relevant value is face value, there is no need for the spectator to assume any practical attitudes or take any physical steps to correct anything that he might witness on the stage. This lack of the necessity for the spectator's practical action is sometimes termed esthetic distance, or psychical distance.[8] The spectator is inhibited from practical action by the knowledge that he has accepted the convention that the witnessed scene is a pure theatrical experience.[9] Pepper lists some of the theatrical conventions which aid the artist to keep the audience in place: the elevated stage, the lighting, the three-sided room or the abstract presentation, the actor's orientation toward the audience, the expert diction, the concentration of action, the break between the scenes.

III

All the foregoing discussions on seeing, selection, the exclusion of irrelevant elements, in short the nature of artistic representation, drawn from the opinions of estheticians and critics of art, clears the way for comparisons with the opinions of theatre workers and critics of the theatre. The great French actor, Coquelin, believed that "nature pure and simple would produce an extremely poor effect upon the stage."[10] When he defined art, Coquelin made it plain that it was an interpretation of nature and of truth; and that interpretation, far from being an exact copy of nature, was ". . . tinged by a peculiar light, which does not alter the proportions, but yet marks the salient features, heightens their colors. . . ."[11]

Coquelin's use of the words *peculiar*, *salient*, and *heightens*, certainly shows him to mean art as something divorced from actual life, and as something removed to another plane of expression. Actual life had to be transformed in order to be effective in the art of acting. The transformation comes about through man's ability and desire to oppose external perceptions to images he arbitrarily creates within himself. The theatre has its own truths, "theatrical truths, which have nothing to do with the everyday truths of reality."[12] Komisarjevsky echoes that thought with the idea that some things frequently appear natural when the artist makes them appear so; that theatrical illusions are not truly illusory, not the result of naturalness, but of convincingness.

> I venture to think that the more natural the stage becomes, the more unnatural and even grotesque it will appear to everybody who sees real life as it actually is. The truth in the theatre is always absolute in the sensation and relative in the execution.[13]

The actor must draw from life, but

[7] Lascelles Abercrombie, *op. cit.*, p. 70 ff.

[8] Stephen C. Pepper, *Aesthetic Quality* (1938), p. 77. Psychical distance: inhibitions against practical action which would normally be called for.

[9] Roger Fry, *Transformations* (London, 1926), p. 5. Fry also implied distance when he wrote of "the attentive passivity to the effects of sensations apprehended in their relations."

[10] Constant Coquelin, *Papers on Acting*, II, 63 (1915). Translated by Abby Langdon Alger.

[11] *Ibid.*, p. 39.

[12] Nicolas Evreinoff, *The Theatre in Life*, p. 22. Translated by A. I. Nazaroff.

[13] Theodore Komisarjevsky, *Myself and the Theatre* (1930), p. 142.

keep his characterization upon an imaginative plane; he must represent ideal character. The representation of ideal character is a difficult task, for the artist must "represent ideal character with such truthfulness that it will affect us as real, not drag down ideal character to the vulgar level."[14] Joseph Jefferson agreed with this. He advised that the actor could "hold a mirror up to nature" if he liked, "but don't hold nature up . . . a reflection of the thing, but not the thing itself."[15] His illustrations, those of an actual drunk and an actual madman attempting to portray such roles on the stage, pointed up his assertion concerning the nature of art. And Lewes writes in the same vein:

> . . . the uninitiated will understand how entirely opposed to all the purposes of art and all the secrets of effect would be the representation of passion in its real rather than its symbolical expression; the red, swollen, and distorted features of grief, the harsh and screaming intonation of anger, are unsuited to art. . . . All art is symbolical. If it presented emotion in its real expression it would cease to move us as art; sometimes cease to move us at all, or move us only to laughter.[16]

Nature, then, is not to be reproduced. Only suggestions and refined elements found in nature are to be used. Craig certainly agreed with this idea. He believed that to attempt to reproduce nature proclaimed "an overbearing assumption of omnipotence."[17] The theatre practitioner "may well aim to be an artist, but it ill becomes him to attempt celestial honours."[18] Nature will not "allow any man to copy her with any success."[19]

The nearest attempt to copy nature was made by the realist, but Calderon defends the realist when he explains that the realist does not copy life, "(the result would be meaningless); he explains life (that is the business of art) and gives his explanation the air of a copy."[20] The realist, too, realized that actual copying of nature is not likely to be taken for art. So, to produce an appearance of reality, "objects have to be made unlike reality, according to fixed rules."[21]

IV

In the first part of this study I determined, from the estheticians' writings, that art is opposed to religion, morals, ethics, and other actual-life considerations. These may cling to art, but they must be of minor consideration when expressed within an art-form. Bakshy feels that the individual has no freedom of choice, no independence, when he comes into contact with the supernatural reality of religion. For Bakshy the individual's loss of independent action establishes the difference between religion and art:

> Dramatic action can serve as a basis for dramatic art only when it reaches the plane where it is no longer identical with the functioning of active life.[22]

Stark Young also declared that the "sources of art have at their origin no more to do with character or morality than biology has."[23]

It is obvious that the actor must control his art and keep it upon an imaginative plane. If he does not do this, but allows his art to take on a personal outlook, "allows his own personal suffering or his private grievances to enter into the emotion of the part . . .",[24] he will

[14] George Henry Lewes, *On Actors and the Art of Acting* (London, 1875), p. 122.
[15] Joseph Jefferson, *Autobiography of Joseph Jefferson* (1890), pp. 543-454.
[16] George Henry Lewes, *op. cit.*, pp. 108-109.
[17] Edward Gordon Craig, *On the Art of the Theatre* (1911), p. 161.
[18] *Ibid.*
[19] *Ibid.*
[20] George Calderon, *Two Plays by Anton Tchekov* (London, 1912), p. 19. In introduction.
[21] Percy Fitzgerald, *The Art of Acting* (1892), p. 145.
[22] Alexander Bakshy, *The Theatre Unbound* (Bristol, 1923), p. 84.
[23] Stark Young, "Sources in Art," *Theatre: Essays in the Art of the Theatre* (Boston, 1927), p. 27. Edited by Edith Isaacs.
[24] *The Drama in Adult Education*, a report by the Adult Education Committee of the Board of Education (London, 1926), p. 161.

be reverting to actuality. He would lose the imaginative plane of art; he would lose the *if* that Stanislavski uses so effectively to explain the basis of the art of acting, or for that matter any phase of theatre. There is no such thing as actuality on the stage, as far as Stanislavski was concerned. His term *if* was the lever which lifted the actor out of actuality into imaginative effort. He believed there were two kinds of truth and sense of belief. First, ". . . there is the one that is created automatically and on the plane of actual fact"; and second, ". . . there is the scenic type, which is equally truthful but which originates on the plane of imaginative and artistic fiction."[25]

V

As I noted earlier, selection is one of the first and greatest tasks of the actor. The selection must be consciously and definitely made; the resultant art object must reveal the conscious, definite choice. Mrs. Fiske once remarked that she lost interest in a fine effect as soon as she suspected it was achieved by accident. "I am not interested, you see, in unskilled labor."[26] The actor must select and heighten his selection imaginatively. He must eliminate superfluous details, and that elimination, as Coquelin once told Constance Collier, is the true art of acting. Doing too much makes for unreality on the stage.[27] Lewes wrote quite clearly on the same idea; in attempting the artistic, actors often become artificial.

> The difficulty of the art lies precisely in the selection of idealised expressions which shall . . . be symbols of real emotions. All but the very great actors are redundant in gesticulation, not simply overdoing the significant, but unable to repress insignificant movements.[28]

All effects should be regulated; impulse should be subordinated to artistic rules. Lewes believed that Shakespeare realized the necessity for mastery, for control, over the art objects with which the actor works. He writes:

> "In the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O! It offends me to the soul to hear a robustious periwigpated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings." What is this but a recognition of the mastery of art, by which the ruling and creating intellect makes use of passionate symbols, and subordinates them to a pleasurable end? If the actor were really in a passion his voice would be a scream, his gestures wild and disorderly; he would present a painful, not an aesthetic, spectacle. He must therefore select from out the variety of passionate expressions only those that can be harmoniously subordinated to a general whole.[29]

By now it should be evident that there is agreement among all artists concerning artistic representation. And with this barrier between theatre and the other arts removed, it would be pertinent here to go on to a discussion of *form* and *content*, and the multiple divisions of *content*, such as *place, direction, interval, tension*, etc., and on to a full consideration of an esthetic of the theatre. But in this article there only remains this conclusion: Theatre workers must be conscious that the life of the theatre must not be actual but ideal; that only by realizing the essential difference between art and life can they hope to create an artistic representation in the theatre.

[25] Constantin Stanislavski, *An Actor Prepares* (1939), p. 121. Translated by E. R. Hapgood.
[26] Alexander Woollcott, *Mrs. Fiske* (1917), p. 79.
[27] G. T. Grein, *The New World of the Theatre* (London, 1924), p. 183.
[28] George Henry Lewes, *op. cit.*, p. 133.
[29] George Henry Lewes, *op. cit.*, pp. 104-105.

NEGRO MINSTRELSY

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THE Negro minstrel show was the only genuinely indigenous form of American drama; and though American troupes during the fifties and sixties made numerous excursions to England and to Germany black-face minstrelsy remained, throughout its eighty-odd years of existence, essentially an American theatrical product.

Although many writers on Negro minstrelsy have traced its source to the peculiar character of the Southern Negro, his African heritage, and his life on the plantation, the burnt-cork Negro was largely a romantic invention of Northern whites. The minstrel performer was primarily attempting to contrive a lucrative form of theatrical entertainment, irrespective of any archeological authenticity. Yet without the singularly American romantic notion of a slave-negro singing and dancing at his work, smiling and joking even under the punishing strokes of his overseer's whip, Negro minstrelsy would never have had the necessary igniting spark to set it burning through the middle years of the last century.

The first actual signs of the budding life of this new theatrical form were found around 1800 in the comic songs sung in black-face at the circus and in the theatre. When rendered on the regular theatre program, they were inserted either between the acts of a play, or between the separate sections of the whole bill. So many of these have been noted with such a diversity of dates and such indefinite descriptions of the actual performances that it is difficult to say which of them came first, and which was most directly related to the fully matured minstrel show.

In 1769 Lewis Hallam did an imitation of a drunken darky during a performance of *The Padlock*. How closely this may have approximated some of the antics of the endmen is impossible to say; or how similar it may have been to such comic songs as that noted in *Russell's Boston Gazette* for Monday, December 30, 1799:

> At the end of the second act of the presentation of the tragedy, *Oronooko*, "The Song of the Negro Boy" will be sung.[1]

Andrew Allen, a real Negro, was another of these early performers. He later became more famous as a cook and as a dresser for Edwin Forrest; but in 1815 in an Albany theatre between the acts of *The Battle of Lake Champlain* he sang, "Back Side of Albany Stands Lake Champlain."[2]

Another of these early singers, George Washington Dixon, made his debut as a circus performer in Albany in 1827. He is usually credited as the author of "Old Zip Coon" (later known as "Turkey in the Straw"). George Nichols, a clown for Purdy Brown's Theatre and Circus of the South and West, is sometimes mentioned as the first performer to sing songs in Negro make-up. Supposedly he got the idea from a French darky banjo player who was known throughout the Mississippi Valley as Picayune Butler. Some Nichols enthusiasts insisted that he sang the "Jim Crow" song long before Rice made it famous as a dance.[3] This fact needs more authentication than can now be given it.

[1] Mary Caroline Crawford, *The Romance of the American Theatre* (1940), p. 356.
[2] Carl Wittke, *Tambo and Bones* (Durham, North Carolina, 1930), p. 5.
[3] Wittke, *op. cit.*, p. 18.

II

However important an influence these early black-face singers may have been, "Jim Crow" Rice was unquestionably the most significant figure of these preminstrel days. Thomas Dartmouth "Daddy" Rice was born in the old Seventh Ward of New York City on May 20, 1808, and received his first theatrical training as a supernumerary at the Park Theatre. He was apparently a born comedian, for in a production of *Bombastes Furioso* at the Park his comedy antics attracted so much attention to him and away from the principals that he was fired. After losing this position, he journeyed up and down the Ohio Valley as an itinerant player. For a time he was employed as a property man, lamp-lighter, and stage carpenter in Ludlow and Smith's Southern Theatre in Louisville. In 1829 he transferred to Samuel Drake's company at the Louisville Theatre, and it was probably during this engagement, cast as a cornfield Negro in a local drama, Solon Robinson's *The Rifle,* that he sang and jumped "Jim Crow" for the first time.

Like so much of the story of the minstrels the factual history of this famous song and dance is almost impossible to discover. The speculations have been so numerous, and some of the least credible stories occur so frequently it is difficult to deny them some grain of truth. Only on one thing are all accounts agreed: the date on which Rice jumped "Jim Crow" for the first time was one of the most significant dates in the history of Negro minstrelsy.

Edwin S. Conner, in an article in the New York *Times* for June 5, 1881, attributed the original "Jim Crow" dance to a Louisville stable boy from whom Rice copied the routine. Francis Courtney Wemmys in his autobiography said that the original "Jim Crow" was a native of Pittsburgh and that his real name was Jim Cuff.[4] Marian Spitzer added New Orleans as another in the list of towns that might claim the original "Jim Crow."[5]

One of the most elaborate explanations was that given by Robert Nevin. According to Nevin the dance originated in Cincinnati, and the original performer was a crippled stable boy who was obliged by his infirmity to walk in a curious jumping fashion. This crippled jump, copied and elaborated by Rice, was the basis for the "Jim Crow" dance. When Rice moved to Pittsburgh, he wanted to insert the dance as part of his performance at the Pittsburgh Theatre. Having no clothes that were appropriate to the "Jim Crow" character, but observing a porter in ragged clothes similar to those of the stable boy, Rice used the porter's clothes for the "Jim Crow" dance. The porter, who seems to have been called Jim Cuff,[6] stood fearfully while Rice removed his clothes, and then waited in the wings practically nude while Rice went out on the stage and sang and danced "Jim Crow" for the first time.[7]

Of these various explanations of the first jumping of "Jim Crow," that which associated the original performance with Louisville somewhere between 1828 and 1831 seems the most plausible. The music and verses for the dance were composed by Rice and were taken first to the music dealer, Cunning Peters. Peters became a dealer in Louisville sometime in 1828, but he did not open his branch in

[4] Laurence Hutton, "The Negro on the Stage," *Harper's New Monthly Magazine,* LXXIX (1889), 133.

[5] Marian Spitzer, "Lay of the Last Minstrels," *Saturday Evening Post,* CXCVII (1926), 197.

[6] The name "Jim Cuff" must have been associated with some real life or stage Negro; for it occurred again in connection with Sol Smith's play *Tailor in Distress* in which Edwin Forrest played the part of "Cuff" at the Globe Theatre, Cincinnati, on July 17, 1823. A similar name, "Cuffy" was used for the Negro character in Samuel Low's *The Politician Outwitted* (1788). Brougham's Negro character in *Life in New York* (1856) was also called "Cuff."

[7] Robert P. Nevin, "Negro Minstrelsy and S. C. Foster," *Atlantic Monthly,* XX (1867), 608.

Cincinnati until 1839; so it seems quite likely that Rice brought the music to him in Louisville.[8] Although an endless stream of verses were added by various later interpreters, Rice's music and the original refrain remained the same:

First on de heel tap, den on de toe,
Ebery time I wheel about I jump Jim Crow.
Wheel about and turn about and do jis so,
And ebery time I wheel about I jump Jim Crow.

The exact nature of the dance, beyond what is implicit in the refrain, is impossible to discover; for the illustrations are few, and limited ordinarily to one pose. They give little more than an indication of the nature of the costume and the curious posture; knees bent, one heel up, one heel down, one arm raised, the other on the hip, and head cocked to one side.[9]

Regardless of any questions about the possible place of origin, there is no question about the immediate success of the dance. Rice's reputation was established with that of the "Jim Crow" dance, and he continued "jumping" until his death in 1861.

III

Although not as important as the first dancing of "Jim Crow," Rice claims further distinction in the history of Negro minstrelsy as the first to introduce "Ethiopian Operas." These operas, the first of which were given by Rice as early as January, 1833, when he introduced the Bowery Theatre audience to "Long Island Juba" and "Where's my Head?" were the precursors of the later minstrel burlesques that became so essential to the second part of the regular minstrel shows.

During this whole decade of the thirties preceding the actual founding of the minstrel show proper, Rice had many imitators who were seeking a share in his popularity. Barney Williams became famous for his Negro dances; Barnum presented Jack Diamond in his famous Ethiopian "break-downs." Bill Keller was singing "Coal Black Rose"; Barney Burns was known for his rendering of "My Long Tail Blue"; and at the Bowery in 1834 Bob Farrell created a stir with "Zip Coon." Negro specialty performers became the popular entertainers of the day in the circus and on the stage.

Perhaps Rice's influence kept the minstrel from developing the genuine plantation darky; but certainly Rice's influence established the pattern for the individual performers of the burnt-cork line.

However, there was one other first performance that was more directly related to the eventual form of the actual minstrel show, the performance in December, 1842, of Dan Emmett and his group of four. They were the first to attempt a full evening's entertainment of singing and dancing in black-face. The first meetings of this group were very informal. Frank Bower, Billy Whitlock, and Dick Pelham, all close friends of Dan Emmett, were accustomed to gather several evenings a week in Dan Emmett's boarding-house room to amuse themselves with singing and dancing to the accompaniment of the banjo, the tambourine, and the bones. Like many such amateur groups in the history of the theatre, they eventually felt compelled to seek an audience. For their first public showing they rounded up a number of their friends who were willing to contribute toward a benefit for Dick Pelham, and offered for the first time a regular minstrel-type show in which they played and danced the "Essence of Old Virginny." Pleased with

[8] John Tasker Howard, *Stephen Foster, America's Troubadour* (1934), p. 124.

[9] See illustration in Laurence Hutton, *Curiosities of the American Stage* (1891), p. 116. See also a contemporary painting of Thomas D. Rice on the fifty-seventh night of his sensational success at the American Theatre, New York, November 25, 1833, that is reproduced in Foster Rhea Dulles, *America Learns to Play* (1940), p. 126.

their success, they ventured a regular professional opening at the Bowery Amphitheatre on February 6, 1843, under the name, Virginia Minstrels.

As in the history of most theatrical enterprises there were several companies claiming first honors. The Christy troupe, for example, always billed themselves as "founded in 1842"; but this seems to have been rather a typical publicity attempt to antedate the first performance of Dan Emmett and his group than a record of fact. The group assembled by E. P. Christy, however, was one of the most important to the development of the regular minstrel show. Christy established the routine that was for so many years the accepted pattern for all minstrel performances. Probably for this reason the name Christy became almost a synonym for minstrel. In England and on the Continent "Christy" was used as the generic term to describe all Negro minstrels.

E. P. Christy's first appearance, 1846, at the Hall of the Mechanic's Society, 472 Broadway, was the first performance at which the regular semicircular lineup was used. This performance also established the custom of placing a man with a tambourine at one end of the lineup and at the other a man with a pair of bones. Christy was also the first to give the Interlocutor his central position and to institute the regular pattern of the performance in which the First Part was devoted to music and to jokes between the endmen, Tambo and Bones, and the Interlocutor. In these early performances, however, the Interlocutor had not yet achieved his elegant title; he was known simply as the "middleman." The First Part of the show ended with a song by the whole company. They sang two choruses, the second one being sung in a very soft and lugubrious manner, and concluded with a "walk-around" by the entire company. This "walk-around," a characteristic feature of all minstrel performances, was executed in the following manner: The whole company stood in a semicircle, while, one at a time, each member of the company "walked around" the inside of the circle several times and then finished by doing his particular specialty in the center of the stage. In general it was very similar to the finale we associate with present-day vaudeville and revue productions.

The Second Part of these early performances was known as the Olio, consisting of specialties with a performer going through the routine of removing innumerable coats and vests, or another member of the company whistling Paganini's "Variations on the Carnival of Venice" on a penny tin whistle. The acts of the Second Part were very similar to the regular vaudeville bill of twenty years ago. Many of these specialties, as already indicated, antedated the minstrel show proper. The "Jim Crow" dance and Jack Diamond's "break-downs" have already been noted. The "wench character," acted by the female impersonator of the troupe and later established as one of the feature attractions of every minstrel show Olio, was first put on the stage by Dan Gardner in 1835.

IV

Like any type of theatrical performance, repeated over and over again by different companies and under various circumstances, a traditional and stereotyped minstrel show form was bound to develop. Exactly when this occurred (although it was first indicated by Christy) is pretty difficult to determine; probably sometime in the late forties or early fifties. As the pattern was finally established, the entire company marched on the stage, arranged themselves in the regular semicircle, and the Interlocutor started the performance with the familiar phrase; "Gentlemen. be seated. We will

commence with the overture." After the overture there was a series of questionings between the endmen and the Interlocutor in which the Interlocutor was always made to suffer at the expense of either Tambo or Bones. After the first exchanges between the Interlocutor and the endmen, either Tambo or Bones would sing a comic song, followed by a series of sentimental ballads sung by the "silver-throated" vocalists, and a final song and "walk-around" by the entire company. This was the First Part.

The Second Part remained much the same as it had been in the performances of Christy's group: special songs, what we term today "vaudeville gags," "wench" numbers, "break-downs," etc. Added to this as a Third Part, though always identified as a division in the Second Part, was a burlesque of some popular serious drama. This little play "enlisted the whole strength of the company."

Even though this routine of First Part (repartee and song) and Second Part (Olio and Burlesque) became the established form, minstrel actors never felt restricted by this pattern. Individual performers were allowed to expand to the extent of their peculiar talents, and even the burlesque plays that were written out in a fairly complete form did not restrain the actors from inserting such remarks of their own as they thought appropriate to the time and occasion. The script was little more than a kind of *Commedia dell' arte* scenario; and Jennings was probably not exaggerating in saying that, "A minstrel having a speech of a dozen lines will make it twenty-five times and never make it twice alike."[10]

V

But the music of the minstrel show, more than the comic repartee or jig dances, holds the interest of present-day students. The minstrels originated with the comic song sung in black-face, and those who can still recall the days of the old-time minstrel show cherish the many songs that Negro minstrelsy contributed to the album of American folk music. Stephen Foster, America's most distinguished troubadour, wrote a large share of his songs expressly for minstrel performances. Dan Emmett, who has already been noted as one of the founders of Negro minstrelsy, is remembered for many old songs that are still popular: "Old Dan Tucker," "Walk Along, John," "Boatman's Dance," "Early in the Morning," and above all "Dixie." Probably no other American song has been so widely sung as "Dixie."

Southerners would like to believe that "Dixie" was composed as a patriotic song for the South; but disillusioning as the fact may be, it was originally composed because Emmett was called upon to furnish Bryant's minstrels with a snappy "walk-around" to finish off their performance. The performance at which they expected to use the song was already announced; so Emmett had but two days to write a "snappy tune." "Dixie" was the result. First sung at Merchant's Hall on lower Broadway, September 12, 1859, it was introduced at a burlesque show in New Orleans just before the Civil War, and from this performance it caught on and became the stirring war-song of the South.

"Dixie" was not the only favorite that was first sung by some "silver-throated" tenor from the burnt-cork line; "Old Folks at Home," "My Old Kentucky Home," "Tramp, Tramp, Tramp, the Boys Are Marching," and "Marching Through Georgia," to mention but a few, were all originally minstrel tunes.

VI

Although the melodist of minstrel days

[10] John J. Jennings, *Theatrical and Circus Life* (St. Louis, 1886), p. 367.

made a more lasting impression than any of the jokesters or comic dancers or writers of burlesque, it is, however, in the burlesque, introduced as the final number on the minstrel program, more than from any of the other facets of the minstrel's art that the true comic spirit of Negro minstrelsy is most clearly revealed; not only because more of the actual working scripts of these burlesques are available today, but because in these peculiar exhibitions the black-face performers stretched the theatrical possibilities of their medium to the limit. Contemporary theatre critics would probably say they went beyond the limits of good taste; but that question aside, these undisciplined exaggerations of reality clearly reveal the inherent romantic temper of the entire minstrel performance. White men smeared with burnt cork, their heads covered with wigs of tight curly black hair, pretending to exhibit the refined manners of Counts, Kings, and Princes; this was at once the romance and the true comic spirit of the minstrel's art.

These "after-pieces," as they were sometimes called, were not always cast in play form. Sometimes they were stump speeches, burlesques of current oratorical endeavors. Such performers as Hughey Dougherty and Billy Rice gained their minstrel fame as stump speakers. These speeches were not composed in any strict rhetorical form, but were, for the most part, merely extended recitals of jokes similar to those of the First Part between the Interlocutor and the endmen. However, the great majority of these "after-pieces" were burlesques of the popular plays of the day. *Romeo and Juliet* became *Roman Nose and Suet; Macbeth, Bad Breath, the Crane of Chowder; Camille, Clameel, or the Feet of a Go-Getter.* The script of the burlesque play merely provided an elegant cast of characters, taken from the original drama and emphasizing the incongruity of the black-face impersonations.

In some few instances the minstrels attempted regular full length plays. *Uncle Tom's Cabin* was one of these, and throughout its long theatrical life remained pretty closely associated with Negro minstrelsy. One of the longest runs in the history of *Uncle Tom's Cabin* was that of the hundred performances given by the Fox Brothers Minstrels at Troy, New York, in 1853.

VII

The history of minstrelsy from the days of Emmett's Virginia Minstrels to the "gigantic" and "mammoth" troupes of "Colonel Jack" Haverly and Lew Dockstader in the eighties and nineties was filled with record-breaking phenomena. The receipts of the Christy Minstrels during the span of its 2792 performances mounted to $317,589.30 with profits of over $160,000 for the producers. These figures are even startling in light of the prevailing admission price of twenty-five cents.[11] After the Christy's, the Campbell Minstrels became the leading troupe. They were so popular by the end of the fifties that the country was swarming with companies that called themselves Campbells, often to the great confusion of the public and respective press representatives. Haverly's Mastodon Minstrels became identified by the symbol of the big bass drum and the famous legend, "40 Count 'Em 40!!!" By 1880, however, Haverly was not satisfied with any mere forty; he travelled with a company of over a hundred performers and with a carload of elaborate stage settings.

But in spite of their large scale extravaganza proportions these later-day companies represented the decline of minstrelsy. Our ancestors who really saw

[11] Wittke, *op. cit.*, p. 52.

the black-face art in its hey-day were those who lived through the Civil War era, for from 1850 to 1870 Negro minstrelsy was at its height. During the fifties there were ten theatres in New York City alone devoting themselves almost entirely to minstrel performances, while at the beginning of the seventies this number was reduced to four. Of the hundreds of companies playing throughout the country in the fifties and sixties, in 1880 there were only thirty still operating; in 1896 the number had been reduced to ten; and in April, 1919 there were only three remaining.

The decrease in the number of minstrel troupes was due largely to the craze for increase in size. "Bigger and better" was not compatible with the minstrel type of entertainment. Several economic factors also contributed to the deterioration of the minstrel's popularity. A sharp drop in the number of troupes occurred during the season of the panic of 1873 when eighteen out of the thirty-nine companies on the road failed. But more important was the change in financial structure demanded by the new managers' proclivities for "gigantic and mammoth" shows. The increased cost of stage settings, advertising, and salaries, when it seemed impossible to raise the admission price from the customary twenty-five cents, made the minstrel show a financially unprofitable enterprise.

In its early as well as later years Negro minstrelsy was above all an entertainment of and for the theatre, presentational in every respect. At times there may have been some effort to draw upon the characteristics of the plantation Negro, but there was never any very genuine attempt to represent his true realistic character. The minstrel performer was working in a medium acceptable to the audience of his day and with songs, jokes, dances, and burlesques that secured immediate favor.

VIII

Although Negro minstrelsy has been labelled as a distinctively American contribution in the history of the theatre, the form exhibits a strong similarity to the Italian *Commedia dell' arte*. As in the *Commedia* the special talents of the acting company determined the specific nature of the performance. Any limitations suggested by the script were followed only if compatible with the creative desires of the particular players. The Negro minstrel show never developed as many distinct comedy types as the *Commedia*, but certainly the Tambo, Bones, Interlocutor, and "wench" performers belong to the same theatrical family as the *Commedia's* Doctor, Captain, and Harlequin. There are many similarities between the *Commedia* Doctor and the minstrel Interlocutor and between the *Commedia* Zanni and the Tambo and Bones. The specialty numbers of the Negro minstrel routine were in a way similar to those interpolated comic routines, the Lazzi, of the *Commedia*. And like the *Commedia* the minstrel show was always dependent for its success on the talents of the performers and not on any literary or formal value in the playscript.

The spontaneity of the performer's art, freedom from the restraint of realistic representational demands, and above all, the "silver-throated" ballad singer's intriguing melodies were the factors responsible for the hardy life of the minstrel show during the last half of the nineteenth century. In the history of theatrical affairs there are few forms of entertainment which have achieved a popularity comparable to that of the minstrels during the fifties and sixties of the last century.

Nor was the popularity of the Negro minstrels limited to the low-brow theatregoer as is sometimes suggested. Lincoln was a regular patron. Gladstone is said

to have liked the sweet singing and the comedy of the endmen, and Thackeray bestowed on minstrelsy one of the highest tributes ever paid to it. With probably a Stephen Foster melody still singing in his ears he wrote:

> I heard a humorous balladist, not long ago, a minstrel with wool on his head and an Ultra-Ethiopian complexion who performed a negro ballad that I confess moistened these spectacles in the most unexpected manner. I have gazed at thousands of tragedy-queens dying on the stage and expiring in appropriate blank verse, and I never wanted to wipe them. They have looked up, be it said, at many scores of clergymen without being dimmed and behold! a vagabond with a corked face and a banjo sings a little song, strikes a wild note, which sets the heart thrilling with happy pity.[12]

[12] Quoted by Brander Matthews, "The Rise and Fall of Negro Minstrelsy," *Scribner's Magazine*, VII (1915), p. 759.

THE SPECIFIC MEANINGS OF CERTAIN TERMS INDICATING DIFFERING DEGREES OF FREQUENCY

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DOES "never" usually mean "never" or "almost never"? Does "about as often as not" actually mean less than 50 per cent of the time to many people? Which of the terms, "frequently" or "generally," has the more exact meaning? Are there "areas of frequency" in which we have few appropriate words? Is there actually a "hierarchy of frequency terms"? This paper deals with the specific quantification of certain frequency terms.

I

Progress in many areas has primarily involved the development of greater exactness in the tools and symbols of expression. Years ago in some rural areas it was the custom to use such expressions as "he lives about one wagon from Big Town." This indicated a distance of between 50 and 70 miles. Today, residents of the same area would say he lives 55 miles from Big Town.

Accuracy in the realm of expression demands that the reader or hearer know exactly what is meant by the speaker or writer. While working on the problems discussed in this paper the writer was talking to an army eye specialist who said his use of Troncoso's book *Internal Diseases of the Eye and Atlas of Ophthalmoscopy* (T. A. Davis Co. 1937. Phila.) was seriously limited by the author's use of words of too great elasticity in meaning. The following quotations illustrate the type of descriptions to which the eye specialist objected:

> The white inner ring is generally incomplete and takes the shape of a crescent, frequently located in the temporal side. (P. 53.) "Hemorrhages are frequently seen. In the edges of the lesion partial detachment of the retina may occur. Cholesterin crystals are a frequent occurrence. In old people the lesion is usually located in the macula, where it raises like a tumor (disciform degeneration). (P. 367.) Miliary aneurisms are rare. . . . The disease is of insidious onset, usually unilateral. (P. 368.)

Scientific and semiscientific tests and questionnaires confuse the "responder" when such inexact or illdefined words as "generally," "usually," and "rather often," are liberally used without definition. The term "rather often," for example, to some individuals means less than 40 per cent of the time, while to others in the same group it is likely to mean over 80 per cent.

II

The present study is a preliminary attempt to determine with some exactness the actual meaning of 20 commonly used terms describing differing degrees of frequency with which events happen.

To get a basis for arriving at the "meaning norm" for each word, the following form was given to a varied high-school and college population of 335 students:[1]

WHAT DO THESE WORDS MEAN TO YOU?

I. Below is a group of words which we use to indicate differing degrees of "oftenness" with which events tend to happen. Obviously, some of the words mean different things to different people. We wish to determine what each word means to *you*.

For instance, if "almost never" indicates to you that a thing would happen about 2 to 10 times out of a hundred, you should mark in the space before the expression 2-10. If it means about 1 to 4 times out of 100 to you, you should put 1-4 in the space before the expression. Simply indicate how many times out of 100 you think the word indicates an act has happened or is likely to happen.

_____ 1. almost never
_____ 2. always
_____ 3. about as often as not
_____ 4. frequently
_____ 5. generally
_____ 6. hardly ever
_____ 7. never
_____ 8. not often
_____ 9. now and then
_____ 10. occasionally
_____ 11. often
_____ 12. once in a while
_____ 13. rarely
_____ 14. rather often
_____ 15. seldom
_____ 16. sometimes
_____ 17. usually
_____ 18. usually not
_____ 19. very seldom
_____ 20. very often

III

The population responding to the questionnaire was made up of 86 high-school students and 249 college or graduate students. There was approximately the same number of each sex. About 30 per cent of the population was reared in Alabama, about 20 per cent in Pennsylvania, and the remainder in some forty other states.

The responses were tabulated in such a way that the appraised meaning of each word to each responder was shown. For instance, if a student indicated that the word "frequently" meant about 62 to 70 per cent of the time, his response was tabulated as 66 per cent the midpoint of the range indicated. After all responses had been tabulated the median meaning or "meaning norm" was determined for each of the twenty terms with the following results:

Term	Means this Per Cent of the Time	Term	Means this Per Cent of the Time
Always	99	Occasionally	20
Very often	88	Once in a while	15
Usually	85	Not often	13
Often	78	Seldom	10
Generally	78	Usually not	10
Frequently	73	Hardly ever	7
Rather often	65	Very seldom	6
About as often as not	50	Rarely	5
Sometimes	20	Almost never	3
Now and then	20	Never	0

IV

When the responses were tabulated it was noted that some terms such as "almost never" had reasonably reliable or consistent meanings, whereas other expressions, such as "frequently," were extremely variable in meaning. A measure of the variability of the meaning of each term is shown below with the expressions least consistent in meaning appearing first:

[1] For help in obtaining the responses used as a basis for the study the writer is indebted to the following former colleagues: Helen Walker, Teachers College, Columbia University; James B. McMillan, I. Willis Russell, E. W. Senderling, University of Alabama; and Ruth Simpson, Sewickley High School, Pennsylvania.

Term	25% of Students Thought the Term Meant Less Than This Percentage of the Time	75% of Students Thought the Term Meant Less Than This Percentage of the Time	Difference between 1st Quartile and 3rd Quartile
Frequently	40	80	40
Rather often	45	80	35
Now and then	10	35	25
Occasionally	10	33	23
Sometimes	13	35	22
Generally	63	85	22
Usually	70	90	20
Often	65	85	20
Once in a while	8	27	19
Not often	6	20	14
Very often	80	93	13
Seldom	6	18	12
Usually not	6	18	12
Hardly ever	4	13	9
Very seldom	3	10	7
Rarely	3	10	7
About as often as not	48	50	2
Almost never	3	5	2
Never	0	2	2
Always	98	100	2

It will be noted that such terms as "frequently" and "rather often" have very inexact meanings, while such terms as "always," "never," "almost never," and "about as often as not" are rather precise in meaning. It is also interesting to see that the terms "never" and "always," which one might think could be taken literally or exactly, actually have some elasticity of meaning.

V

In addition to the conclusions already given this study suggests the following:

1. It is possible to determine the relative meaning of each word which indicates a degree of "oftenness."
2. Speakers and writers would be more likely to have a "meeting of minds" with listeners and readers if some of the elasticity of meaning of the words under study were eliminated through education.
3. Sex seems to have little if any effect on a person's interpretation of a term. That is, the responses of males produced almost exactly the same meaning norm for each word as did those of females.
4. All sections of the country seem to have a similar meaning norm for each word studied.
5. Other studies should be undertaken to determine the extent to which changes in the situation in which the word is used will change its meaning for a particular individual.
6. There are perhaps some areas of "frequency of occurrence" in which there is a paucity of appropriate terms.
7. Constructors of tests and questionnaires could avoid some confusion by using exact percentages in multiple-response questions rather than such terms as "often," "frequently," and "generally," since these terms are likely to have many different meanings to members of a representative group of people.

THE INDIANS HAVE NO WORD FOR IT:

I. Stuttering in Children

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WILLIAM NUTTALL, an English stutterer, writing in the journal *Psyche*, in 1937, said, in effect, that whoever finds a cure for stuttering will have found a cure for all the ills of society. We should not permit his possible exaggeration to distract us from the peculiarly fundamental wisdom which he expressed. In a sense, what he said of stuttering might also be said of such other perplexing forms of behavior as thumb-sucking or nervousness, worry, gossiping, etc. Mr.

Nuttall elaborated his point by saying that he seldom if ever stuttered when alone (as is true of stutterers generally), but only when speaking to other people, so that whatever the causes of his disorder, they must lie in those other people quite as much as in himself. In his own way, Mr. Nuttall was pointing a finger in the direction of semantic environment[1]—the environment of attitudes and evaluations, opinions and beliefs—as a source of his difficulties.

II

The significance of semantic environment in relation to stuttering is further suggested by certain experiences that the writer has had in attempting to investigate stuttering among North American Indians. A few years ago one of his students, Miss Harriett Hayes, became a teacher on an Indian reservation in Idaho. She carried with her a set of detailed instructions for making a study of the stutterers among the Bannock and Shoshone Indians, with whom she was to work. At the end of the school year, however, she returned with the highly interesting information that *she had been unable to find any stuttering Indians.* Moreover, the superintendent of the school and the other teachers, many of whom had been in close association with Indians for as long as 25 years, had reported to Miss Hayes that they had never seen any stuttering Indians. Since then we have received reports, from unknown original sources, of one stuttering Indian in the State of Maine and two in the Rocky Mountain area. It has not been possible, however, to verify these reports. Over a 25-year period there have come to the University of Iowa Speech Clinic one half-breed Indian from South Dakota, who had lived almost entirely among white men, and one strange case of a full-blooded Indian, also from South Dakota, who had been educated in a mission school.

This latter case is of special interest, for the reason that he did not appear to be either a typical Indian or a typical stutterer. When brought to the Iowa clinic he was about twenty years old. For the previous two years he had apparently been unable to speak at all, and it was for this reason that he was referred to us by the head of the mission school. There was a history of the boy's having "stuttered" for an indefinite, but limited, period immediately before his "loss of voice." A neurological and general physical examination revealed nothing of importance. It took about a month to obtain from the boy, in written form, the highly significant information that he had regarded his earlier stuttering as "a sign from God," which he had interpreted to mean that God intended for him not to talk at all. His "loss of voice," therefore, had been his way of expressing his obedience to God's will. He was convinced, however, of his utter inability to speak, that God had sealed his lips.

This presented a neat problem from a speech-correction point of view. With childlike simplicity, he had come to believe what he had been taught, and he had learned his lesson so well that it seemed both impractical and dangerous, particularly in view of the short time available, to attempt to undo the effects of his previous teachings. Dr. C. Esco Obermann, who was assigned to the case, finally hit upon an ingenious solution, however. He managed to convince the boy that he had misinterpreted "God's sign." Dr. Obermann re-interpreted the earlier stuttering as a test of faith, and asserted that God would be pleased only if the Indian lad would continue to speak

[1] The use of term "semantic environment" is to emphasize more pointedly than is usually done that the aspects of environment most important in relation to stuttering are semantic, or evaluational, in a broad sense. To put it more roughly, semantic environment includes those aspects of the total environment that are least important to a dog or an oyster.

and so to spread the gospel in spite of the stuttering. A day or so later the Indian boy came to Dr. Obermann in a state of high excitement. He could talk again! And he stuttered only slightly. Eventually arrangements were made for him to enter a monastery—which is probably not a practical solution for most stutterers!

The point of the story is simply that this stuttering Indian was far from being representative either of Indians or of stutterers—and it is the only case of a full-blooded Indian stutterer of whom the writer has been able to obtain any verified direct or indirect knowledge. For all practical purposes, then, it may be said, so far as the writer is aware, that there are no stutterers among North American Indians living under conditions comparatively free from the white man's influence.

A year or so after Miss Hayes had made her preliminary study of the Indians in Idaho, the writer arranged with another of his students, John Snidecor, who was then located in that region, to continue the investigation. Professor Snidecor was to make special note of two things: the language of the Indians, and their policies and standards concerning the care and training of their children. He made a thorough investigation, interviewing several hundred Indians. He was also granted permission to appear before the chiefs and members of the tribal councils.

He learned in the main two things. First, these Indians had *no word for stuttering* in their language. In fact, when he asked whether there were any stutterers in the tribes, he had to demonstrate stuttering for the chiefs and the council members before they could understand what he was talking about. They were intensely amused by his demonstrations. Second, their standards of child care and training appeared to be extraordinarily lax in comparison with our own. With respect to speech in particular, it seemed to be the case that every Indian child was regarded as a satisfactory or normal speaker, regardless of the manner in which the child spoke. Speech defects were simply not recognized. The Indian children were not criticized or evaluated on the basis of their speech, no comments were made about it, no issue was made of it. In their semantic environments there appeared to be no speech anxieties or tensions for the Indian children to interiorize, to adopt as their own. This, together with the absence of a word for stuttering in the Indians' language, constitutes the only basis on which the writer can at this time suggest an explanation for the fact that there were no stutterers among these Indians.

III

One need not go to the North American Indians, however, in order to glimpse the importance of semantic environment in relation to stuttering. There is a very large group of persons belonging to the white race who apparently do not stutter: namely, very young children in our own culture. Through George D. Stoddard, then Director of the Iowa Child Welfare Research Station, the writer obtained funds in 1935 from the Laura Spelman-Rockefeller Foundation with which to conduct a study of the onset of stuttering. Up to that time it appeared to be more or less generally taken for granted that stuttering at its onset was essentially the same as stuttering in adults, that stuttering children were generally retarded or constitutionally defective, and that stuttering ordinarily begins as a result of illness, injury, shock, or some other more or less serious and dramatic event. From the research to be described it seemed quite impossible to support any of these commonly accepted views.[2]

[2] A preliminary report of this investigation has been published. See W. Johnson, "A Study of the Onset and Development of Stuttering," *Journal of Speech Disorders*, VII (1942), 251-257.

In the first place, it was discovered that when the attempt is made to find stutterers shortly after they have begun to stutter, so that relatively detailed and accurate information might be secured, the cases obtained are practically all young children. Three out of four of the children investigated had begun to stutter at or before the age of three years and two months. However—and this is extremely important—all the children encountered in this study *had talked without stuttering for from six months to several years before the onset of stuttering.*

In this research 46 stuttering children were involved, and for each stuttering child investigation was made of a nonstuttering child of like age, sex, and intelligence level. Relatively thorough observations and case-history studies were made; two or more interviewers examined independently the case of each stuttering child, and in large measure the investigations were carried out in the homes of the children. On the average each stuttering child was kept under observation for a period of two and one-half years. Over a period of approximately five years the writer had the assistance of seventeen workers trained in speech pathology, chief among whom were Charles Van Riper, Dorothy Davis Tuthill, Hartwell Scarbrough, and Susan Dwyer.

Without going into elaborate detail, it is to be reported that:

1. *Practically every case of stuttering was originally diagnosed as such, not by a speech expert, but by a layman—usually one, or both, of the child's parents.*

2. *What these laymen had diagnosed as stuttering was, by and large, indistinguishable from the hesitations and repetitions known to be characteristic of the normal speech of young children.* Under the writer's direction investigations have been made of the fluency of children between the ages of two and six years. These studies have been done at the Iowa Child Welfare Research Station by Dorothy Davis Tuthill, George Egland, Margaret Branscom, Jeannette Hughes, and Eloise Tupper.[3] They have well established the fact that young children speak in such a manner that from 15 to 25 per cent of their words figure in some kind of repetition. The initial sound or syllable of the word is repeated, or the whole word is repeated, or the word is part of a repeated phrase. In addition, there are frequent hesitations other than repetitions.

These repetitions and hesitations are not accompanied by any apparent tension or anxiety on the part of the child. They seem to occur somewhat more frequently when the child is "talking over his head," when he lacks sufficient knowledge of what he is talking about, when the listener does not respond readily to what the child says, or his vocabulary does not contain the seemingly necessary words. Such conditions appear to occur often in the speaking experience of very young children. It is what you would experience if asked to speak for ten minutes about Einstein's theories, or any other subject concerning which you lack both information and vocabulary. After all, it takes a child a few years to acquire the experience, the words and the language skills necessary for the smooth handling of ordinary conversation. Also, nonfluency seems to occur more frequently when the child is talking in the face of competition, as at the family table when others are talking a great deal and are paying slight attention to the child's own attempts at expression. There is a tendency for more nonfluency to occur under conditions of shame, sense of guilt,

[3] D. Davis, "The Relation of Repetitions in the Speech of Young Children to Certain Measures of Language Maturity and Situational Factors," *Journal of Speech Disorders*, IV (1939), 303-318, and V (1940), 238-246. The studies of Egland, Branscom, Hughes, and Tupper have not yet been published. They were all done as M.A. theses in the Iowa Child Welfare Research Station.

etc., occasioned by parental scolding, rebuff, or disapproval, particularly when these serve to create negative evaluations by the child of his own speaking rights or ability. There is probably increased nonfluency, also, during "language spurts," as during the transition from the speaking of single words to the speaking of short sentences, or from the speaking of simple sentences to the use of complex sentences, or when the child is discontinuing the pronoun *me* in favor of *I*, etc.

There are doubtless other conditions that tend to increase hesitations and repetitions in the child's speech. The point is that these conditions are very common, and while they may occur more frequently in some environments than in others, they occur sufficiently often for all children so that the speech of early childhood is in general quite nonfluent. What is important is that the so-called stuttering children were found to have been apparently normal, even with respect to speech, at the time when someone, usually the parents, first regarded them as stutterers. And, as has been mentioned, they had all talked for considerable periods without being regarded as defective before they had come to be diagnosed as stutterers.

3. Stuttering at its onset was found, then, to be remarkably different from stuttering in the adult. Stuttering as a clinical problem, as a definite disorder, was found to occur, not before being diagnosed, but *after being diagnosed*. In order to emphasize this finding, the writer has coined the term *diagnosogenic;* stuttering is a diagnosogenic disorder in the sense that the diagnosis of stuttering is one of the causes of the disorder. The evaluations made by the parents (usually), which they express, overtly or implicitly, by diagnosing their child's speech as "stuttering," or as "defective," or "abnormal," are a very important part of the child's semantic environment. Insofar as the child interiorizes this aspect of his semantic environment, he, too, evaluates his speech as "defective," "difficult," "not acceptable," etc., and his manner of speaking is consequently made more hesitant, cautious, labored and the like. In this way normal speech hesitations and repetitions are transformed into the exaggerated pausing, effort, and reluctance to speak which are so conspicuous and frustrating in the speech of adult stutterers.

Thus we see certain interrelationships among the child's semantic environment, his own evaluations, and his overt behavior. *The more anxious the parents become, the more they hound the child to "go slowly," to "stop and start over," to "make up his mind," to "breathe more deeply," etc., the more fearful and disheartened the child becomes, and the more hesitantly, frantically and laboriously he speaks—so that the parents, teachers and others become more worried, appeal more insistently to the child to "talk better," with the result that the child's own evaluations become still more disturbed, and his outward speech behavior becomes more and more disordered.* It is a vicious spiral, and all the factors involved in it are closely interrelated.

4. The stuttering children were found not to be retarded in development. They were compared in several ways with the nonstuttering children who were also investigated. The stuttering children were not more retarded in speech, in walking, teething and other common indexes of development. The only child who had suffered a definitely serious birth injury was a stutterer who was no longer stuttering at the close of the investigation. The stutterers had not had more diseases and injuries, and those they had had did not appear to have been related to the "onset of stuttering" (this term is now put in quotes because it appears to be mis-

leading—it refers merely to the original *diagnosis of stuttering*).

With respect to handedness and changes in handedness, the two groups of children could not be differentiated. In fact, there were 14 nonstutterers as against 12 stutterers who had undergone some handedness change, and this difference between 14 and 12 is not significant. Moreover, conditions of handedness seemed not to be related to the degree of speech improvement achieved by the stuttering children during the course of the investigation.

In brief, no evidence was found that there *are* stutterers, in the sense that the stutterers investigated were a different kind of children, that they differed from the non-stutterers in any basic anatomical or physiological respects.

5. In this investigation of young stutterers it was found that practically all of the children, *after being diagnosed,* developed overt speech behavior that was in some degree unusual and of clinical importance. At the end of the study about three out of four had regained normal speech, so far as the parents, teachers and investigators could judge. In general, this result was obtained by conveying to the parents and teachers essentially the explanation of stuttering that is here being presented. For all practical purposes the children were neither talked to about their speech nor were they given any instructions as to how they should speak. Moreover, nothing was done from a physiological point of view, except that general principles of physical hygiene were recommended, but in very few cases was there any unusual need for such a recommendation. Insofar as anything was done directly done about the problem in any case, it was done entirely or mostly with reference to the semantic environment.

That is to say, an attempt was made to change the attitudes and policies—the evaluations—of the parents and teachers concerning the child as a person and as a speaker. An attempt was made to create a semantic environment for the child in which there would be a minimum of anxiety, tension and disapproval for him to interiorize. In this way, we undertook to produce in the child such evaluations of his own speech as would permit him to speak spontaneously, with pleasure, and with confidence, not confidence in his ability to speak perfectly but in his ability to speak acceptably. It was essential, therefore, although it should be stressed that it was not possible in all cases, to get the parents and teachers to evaluate the child's speech and to react to it—*regardless of how he spoke*—in ways that would convince the child that his speech was approved. As the child appeared to sense that his speech was being thoroughly approved, his reluctance to speak, his exaggerated hesitancy and caution and effort in speaking all decreased. The eventual result tended to be speech that was free, spontaneous, a source of evident enjoyment to the child, and speech that was *normally* fluent—not perfectly fluent, for perfect fluency is as "abnormal," or unusual, as very severe stuttering.

In order to enable the child to speak with normal fluency, it was also necessary in some instances to bring about certain changes in the home or school. We have remarked that children—and this holds for adults as well—tend to speak more fluently under some conditions than under others. We are not now talking about stuttering. We are referring simply to the essentially effortless and apparently unconscious hesitations and repetitions in the normal speech of children and adults. Whenever a home or school was found in which there seemed to be an excess of conditions that tended to make for nonfluency, an attempt was made to reduce or eliminate these conditions.

In some cases, for example, the attempt was made to expand the child's vocabulary or to give him a wider range of experience. In other instances, the parents were urged to be more responsive to the child's remarks. On the whole, however, certain other considerations were of greater importance. It was rather commonly observed, for instance, that not only the standards of speech to which the child was being held were too high, but that also the parents were inclined to be perfectionists generally. For example, the child was being held to abnormally high standards with regard to table manners, cleanliness, toilet habits and obedience; or certain words, innocent to the child but profane or vulgar to the parents, were vigorously, almost frighteningly, forbidden; the child was being constantly requested to be quiet or to sit still, etc.—the full list is truly impressive. (One sees here very vividly the difference between the semantic environments of Indian children and those of some of our own children.) Whenever such standards were discovered, an attempt was made to get the parents to adjust their ideals to the actual level of development and ability of the child. The effect of this was generally calming and appeared to be in some measure reflected in the child's speech.

Another measure that was found to be advisable and helpful in certain cases was that of bringing about a more affectionate and friendly relationship between the parents and their child. Their tendency to be critical and disapproving, as evidenced, for example, by their regarding his normally hesitant speech as defective, tended to make for generally strained relations and for apparent feelings of insecurity on the part of the child. Just as you might speak hesitantly in a situation in which you feel that you are not welcome and that what you say is not being well received, so a child tends to be less fluent when too much criticism and too little affection raise doubts for the child as to whether his parents like him and will stand ready to give needed help and encouragement.

On one occasion in this study of young stutterers, the writer spent several hours with a stuttering boy's father, a conservative and very busy merchant who spent almost no time with his son. In the mornings the little fellow would tag at his father's heels, trying to visit with him as he bustled about the house and out the door lost in a fog of business cares. The boy was nonfluent in his attempts to speak with the father, who scarcely listened, and seldom replied, to what the boy said. The father was not harsh to the boy; he just paid no attention to him, with the result that the child was frequently under considerable strain in his efforts to get an amount of attention and recognition that seemed altogether reasonable. Finally, the writer actually showed the father how to get down on his hands and knees and play with the boy. He got him to play catch with the child out in the yard, to take him riding with him, to read to him and in other ways to be companionable. This was one of the cases in which the stuttering was very definitely eliminated.

In other cases it was a matter of getting the parents to use less severe methods of discipline, to refrain from scolding the child or making derogatory remarks about him in the presence of his friends, to play games with the child, or just to hold the youngster and cuddle him enough to establish some feeling of warmth and affection. Some parents are so doggedly set on making little ladies and gentlemen of their youngsters that they seldom look on them as little children.

In general, then, and in the respects indicated, the treatment of stuttering in young children is to be directed, not toward the child, but toward the relevant

evaluations—the attitudes, assumptions, beliefs, etc.—and the resulting policies and reactions, of the child's parents and teachers and the other persons who affect his own evaluations and reactions. It is a matter of changing the child's speech responses by changing the pertinent features of the conditions under which they occur.[4]

[4] In the next issue of the JOURNAL Professor Johnson will discuss the problem of stuttering in adults, which is rather different from that of stuttering in children. ED.

THE EFFECTS OF NASALITY ON ORAL COMMUNICATION

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NASAL speech is admittedly unpleasant. The experiment here described offers pertinent data of its effect on understanding. Specifically, it was set up to determine the relative effects of two types of quality, nasality and "good quality," on audience comprehension of oral literature.

By "nasality" is meant *rhinolalia aperta,* the characteristic vocal quality caused by excessive nasal resonance in proportion to the resonance contributed by other resonance chambers, respectively, during vocalization. The particular type of nasality used was "nasal twang." It was produced by a constriction of the muscles in the region of the nasopharynx. By "good quality" is meant a voice that is full in tone and free from nasality and other unpleasant vocal qualities.

Any superiority of either type in terms of comprehension would indicate (1) that this type is a relatively superior communicative technique, (2) that the difference between the effects of the two types on comprehension is an index of the power of the poorer type to decrease comprehension, and (3) that quality is a definite factor in the communication of concepts.

Four recorded specimens of descriptive prose and four specimens of lyric poetry were presented to two groups of high-school girls in both the good and the nasal-quality styles, and ratings were secured in response to short-answer tests which were designed to measure the subjects' comprehension of the literature. The groups, totaling 226 subjects, were rotated in accordance with a definite group-rotation plan. This necessitated (1) that the groups be similar in grade level, sex, English grades, intelligence (I.Q.), and auditory acuity, and (2) that the specimens be presented in pairs which had been selected and arranged on the basis of certain criteria: suitability of content, similarity of literary style, length, grade level, literary value, and unfamiliarity to the subjects.

The recordings were made by the writer and played on high-fidelity equipment; the good and the nasal styles were certified as true good and nasal styles by a committee of experts; and the suitability of the test forms and their contents were also certified by experts in test construction. Each specimen of prose and poetry had its individual test. The score range extended from 0 to 50 points.

The results of the investigation showed that nasality (nasal twang) seriously impaired the audiences' ability to understand both prose and poetry in comparison with their ability when the literature was presented to them with good quality. This depression of comprehension extended throughout both groups. The arithmetical averages and the per cents of loss of comprehension are listed below.

TABLE I

The Mean Comprehension Scores and the Per Cents of Loss of Comprehension for Group I and Group II in Prose and Poetry

	Prose			*Poetry*		
	Good	Nasal	% Loss	Good	Nasal	% Loss
Group I	31.5	27.5	12.7	29.0	24.1	16.9
Group II	31.4	27.0	14.0	30.4	25.8	15.1

It may be seen that, in addition to comprehension losses ranging from 12.7 to 16.9 per cent, a general uniformity exists in the groups' averages and in comparable values for prose and poetry. This indicates a consistency of response which should be significant.

TABLE II

The Mean Comprehension Scores and the Per Cents of Loss of Comprehension for the Total Number of Scores in the Good and the Nasal Categories

	Prose			*Poetry*	
Good	Nasal	% Loss	Good	Nasal	% Loss
31.52	27.29	13.4	29.84	25.11	15.8

It was not the purpose, however, to secure information concerning the groups as groups. Hence, the scores of both groups were combined and the averages of all the scores in the good and the nasal categories were computed.

These data bear out the trend established in Table I. The comprehension losses of 13.4 per cent for prose and 15.8 per cent for poetry are educationally and linguistically important, and the defections in comprehension are still more significant when the standard deviations for dispersion are taken into account.

II

The next step in the treatment of the data was the determination of measures of dispersion and reliability of the scores. To this end, the standard deviations and the critical ratios were computed.

The standard deviations show that nasality lowered the entire distributions of the scores rather than any particular portion within the range. Hence, no skewing of the pattern of the distribution by nasality is evident.

The critical ratios are uniformly high. They represent a *practically complete reliability* of the data. Thus, it may be said that the differences between the effects of the good- and the nasal-quality styles on comprehension were true differences resulting from the action of nasality on the subjects' comprehension and that these differences were not the result of chance

TABLE III

The Means, the Standard Deviations, the Standard Errors of the Means, the Differences, the Standard Errors of the Differences, and the Critical Ratios of the Comprehension Scores Obtained for Good Quality and Nasality in Prose and Poetry.

	Quality			
	Prose		*Poetry*	
	G	N	G	N
M	31.52	27.29	29.84	25.11
σ	8.75	5.50	9.51	8.75
σ_M	.426	.269	.462	.400
D	4.23		4.73	
σ_D	.50		.61	
CR	8.46		7.75	

fluctuations or extraneous factors.

As a further check in the treatment of the data, it was decided to determine biserial correlation coefficients as indices of divergence between the scores in the good and the nasal categories of prose and poetry. These coefficients were .33 for prose and .42 for poetry. They add to the statistical significance of the differences between the scores in the good and the nasal categories.

Graphic illustrations of the degree to which nasality affected comprehension may be seen in the percentile curves. Diagrams 1 and 2 show the relationship between the cumulative percentages of the scores and the cumulative per cent frequencies. On the left of the diagrams are indicated the twenty-five score intervals, and at the lower edges are marked the points of the cumulative per cent frequencies.

It is apparent that nasality depressed the subjects' comprehension into the lower-score areas in both prose and poetry. For example, in prose 60.3 per cent of the subjects received scores below 30 when nasality was used, whereas, only 35.4 per cent of the subjects received scores below 30 when good quality was used. In poetry, 75.8 per cent of the subjects were below the 30 point interval when nasality was heard, whereas, 50.2 per cent were below the 30 point interval when good quality was heard. Similar reductions occurred in other intervals.

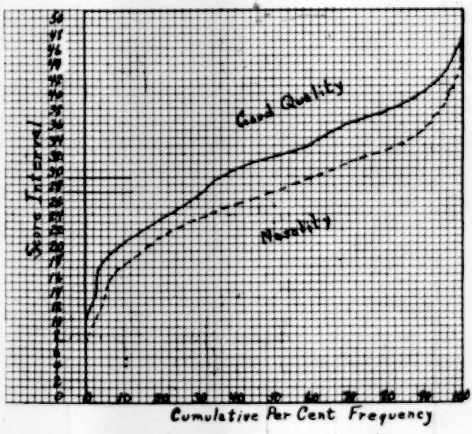

FIG. 1. Percentile Curve for the Distribution of the Comprehension Scores of Good Quality and Nasality in Prose.

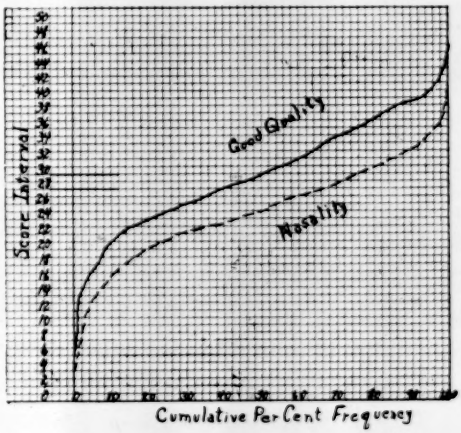

FIG. 2. Percentile Curve for the Distribution of the Comprehension Scores of Good Quality and Nasality in Poetry.

SUMMARY

1. Nasality (nasal twang) reduced the audiences' comprehension of spoken descriptive prose by 13.4 per cent and its comprehension of lyric poetry by 15.8 per cent in comparison with the comprehension of literature when it was presented with good vocal quality.
2. Nasality decreased the comprehension of the spoken literature throughout the entire audiences. Its effect was not limited to particular portions of these audiences.
3. The harmful effect of nasality on comprehension was a true, representative effect, as indicated by the critical ratios and the biserial r's.

CONCLUSIONS

On the basis of the present investigation, the following conclusions may be advanced.

1. Vocal quality is a vital factor in the communication of percepts, concepts, and

larger thought complexes.

2. Nasality probably impairs listeners' understanding of prose generally. (The prose specimens used were excerpts of descriptive narration, a form of prose common in everyday life.)
3. The need of voice training is indicated for teachers who use oral presentations in the teaching of literature. Educational systems cannot afford to tolerate factors that suppress or distort approximately 15 per cent of students' comprehension of literature. The maximum efficiency of 85 per cent in such teaching is much too great an educational handicap in view of the possibility that other faulty teaching techniques may be associated with nasality to produce low returns in the learning process.
4. Voice training is desirable for teachers who describe scenes and events related to literature in order to enrich its meaning.
5. Since much of the content of political speeches is of the order of descriptive narration, nasality would tend to preclude politicians' success in communicating ideas effectively to audiences.
6. The forms of spoken words (e.g. their qualities or pitches) are important determinants of perceptual and conceptual meanings. Just as color or mass creates meaning in a picture, so does quality, as tone color, affect the formation of concepts. Herein lies the great difference between speech and printed language. Variations in the forms of spoken words permit a close conformation of form to accord symbolically with the exact conformation of specific concepts. Such a conformation is not possible with printed words which have fixed forms. Thus, it is necessary for a reader to project his own particular concept into a fixed printed-word symbol and "interpret" his concept as the meaning signified, when, actually, all that is signified is a common referent of meaning entirely lacking in the benefits of specificity available through form changes. This is the psychological reason for courses in the "interpretation" of printed language.
7. Therefore, when it is realized (1) that spoken words do not represent printed words, but thought; and (2) that the association of spoken words with printed words is based on the connection of similar concepts; when it is appreciated (3) that percepts induced by spoken words and printed words are not identical, and (4) that the techniques of producing these respective percepts are vastly different—then may the study and teaching of speech be assigned to their merited positions of importance in curricula.

THE FUNDAMENTALS OF SPEECH: BASIC CONCEPTS FOR THE HIGH-SCHOOL TEACHER OF SPEECH*

HARRY G. BARNES
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NO EDUCATOR will deny that the traditional Three R's—reading, writing, and arithmetic—are basic and fundamental processes. No educator *can* deny that speech is likewise a fundamental process, for speech occurs more frequently in everyday living from babyhood to old age than any or all of the Three R's. Yet training in speech for all pupils, if it exists at all, is less systematic than training in reading, writing, and arithmetic.

Modern educational trends are toward a curriculum that develops habits of greater social adaptability. The modern educator conceives of a school that adjusts its program to the needs and abilities of students in terms of the solution of problematic situations in the immediate as well as the more remote environment. Training in speech as properly conceived is vital to the realization of this goal.

A general view of school curricula in terms of modern educational philosophy leads one to the conclusion that the de-

* An article sponsored by The Secondary School Committee, Karl F. Robinson, Chairman. Ed.

velopment of an adequate speech program throughout the school, a speech program that begins in the preschool and progressively affords instruction throughout the elementary and intermediate grades and through the junior and senior high schools, a speech program that corrects and prevents the acquisition of bad speech habits, that promotes a general facility in meeting speaking situations through training in the fundamental processes of speech, a speech program that begins with the individual and provides the optimum conditions for a normal development of the speech function, a speech program that tempers art with utility—the development of such a speech program is a vital problem of public education.

II

On this matter, some well founded observations are in point:

1. Speech is a complicated neuromuscular phenomenon dependent upon an integrated functioning of diverse parts of the bodily mechanism, the primary functions of which are to exercise other more vital bodily functions than speech.

2. The speech act is acquired only through learning.

3. It is learned under diverse, uncontrolled, unsystematic conditions.

4. At any grade level the child who does not have some form of speech pattern, imperfect though it may be, is rare indeed.

5. Because the child speaks at school age and thereafter, it cannot be assumed that he speaks well or even adequately.

6. Individual diagnoses have revealed that at any grade level extending into the college and even the graduate college large numbers of pupils have speech defects and deficiencies; that few speak well. Some of the speech sounds are made incorrectly by large numbers of pupils; a larger number make many of the sounds inaccurately in connected discourse. Many voices are unpleasant, still more are monotonous; few are pleasant and flexible. Oral language is trite, inaccurate, inexpressive. Many pupils are maladjusted, inhibited, uncertain; few are well adjusted, poised, purposive when facing the simplest of speaking situations.

7. Rare is the classroom where speech in its more common forms—conversation, group discussion, comment, question and answer, reading aloud from the printed page, telling stories extemporaneously, reciting poetry and prose from memory, talks, reports, demonstrations—does not occur. Speech is already an integrated part of the pupil's school life, though speech training is not.

8. Unfortunate is the fact that many teachers do not present adequate speech habits. Even more unfortunate is the fact that most teachers are uninformed of the most elemental facts concerning the growth and functioning of the mechanism in the production of speech. They have a limited understanding of the habits of normal speech. They do not recognize the common speech deficiencies. Since they know not where to begin nor how to proceed, they do nothing but hope that maturation will undo what it has already done.

9. It cannot be assumed that maturation alone can eliminate or even minimize a speech deficiency, but rather that through maturation the habit may become more firmly ingrained. Neither can it be assumed that, by merely providing opportunities for the pupil to speak, proper habits are likely to be developed where bad ones exist. For proper habits to be acquired, the approach must be specific and systematic in terms of immediate and remote goals known to both pupil and teacher.

10. Speech habits are personal, intimate, individual. They are an expression and summation of heredity, the influ-

ences of environment and the maturation of the individual in terms of social growth. Though group tendencies exist, the individual differences at any grade level are wide and varied.

11. Group tendencies in speech performance can be determined at any grade level, and can be used as a basis for the building of units of instruction with specific aims and objectives. The range and peculiar nature of individual differences within the group can also be ascertained. Both must be made specific to individual needs and abilities, if the training is to be efficient, economical, progressive. Therefore, a serviceable, reliable, valid, diagnostic technique is the first and most important requirement of those who would improve the speech habits of their pupils.

12. The subject of speech when offered separately as part of the regular high-school curriculum *erroneously* follows the pattern of other subjects as to magnitude of course content, measurement of achievement, size of classes, frequency and length of class periods. Since it usually is elective, those who need it most commonly avoid it. By being offered in the junior or senior years it frequently comes too late to benefit the student as much as it otherwise might. One or two semesters is not a long enough growth period to overcome habits formed over a period of years and to fixate new ones. *Classes are too large* to allow for sufficient individual practice. Learning about speech is not a substitute for speaking experience.

13. Too frequently the speech program consists solely of extracurricular activities, debate, declamation, extemporaneous speaking, the production of one-act plays organized as ends in themselves, motivated by school spirit, in which the individual is exploited for purposes of winning a championship emblematic of the exhibition of rare skills that often are nonexistent. An occasional long play is produced to finance the junior-senior banquet, buy athletic equipment, or provide a memorial to the class involved. As such, these activities include but a small per cent of the student body, usually the more talented. Even these pupils are not sufficiently grounded in the fundamentals of good speech, are not sufficiently mature to absorb and make their own the refined habits required. They are literally poured into a stylistic mold to become artificial, mechanical, and unnatural in performance. Manners of speaking thus acquired either remain to torment future teachers and audiences or are forgotten as rapidly as the birthdays of authors, algebraic formulas, or the names of Roman generals. I am not one to deny the value of the contest program. Many benefit greatly from participation in it. Many teachers find it a useful and effective teaching device. But I object to limiting the speech program to contest activities.

III

The general aims of the speech program that I visualize are as follows:

1. To set up correct standards of good speech, directly or indirectly, as related to personal culture and individual achievement in speaking performance.
2. To give the pupil understanding of and a correct attitude toward the speaking situation.
3. To give the pupil insight into his own speech habits and the speech habits of others, to the extent that he is aware of how he and his fellows speak.
4. To discover the speech inadequacies and deficiencies of the student, and by a process of re-education re-direct the functioning of his mechanism through a series of progressive speaking experiences.
5. To stimulate creative and artistic achievement in speaking performance as far as the talent of the individual student will permit.

IV

These aims of a speech program bespeak a philosophy of approach on the part of the teacher, based on the following premises:

First, the student is a product of heredity and environment. He possesses characteristics and exhibits behavior which are peculiar to him. Because he has been speaking for some years, he does not therefore speak adequately, nor can it be assumed that he should speak adequately. His immediate behavior is the initial foundation upon which the teacher must build.

Second, he moves in an environment which selects him and which he selects. Speech is a vital factor to him in this environment. As he matures normally, the environment widens and becomes more complicated. He must be trained to meet the environment of the future through the environment of the present. No one can tell specifically what special types of speaking situations are going to confront him eventually, hence, the importance of training in the fundamental processes of speech and the basic attributes of effective speaking instead of over-specialization in styles or types of performance.

Third, the well-trained teacher is acquainted with a body of recognized principles which are basic to effective speaking. Not all situations stimulate the same patterns of response, hence, the development of habits by the students in accordance with these principles and an ability to interpret and apply them from situation to situation is the real goal of instruction.

Fourth, instruction may most wisely proceed through a progressive series of speaking experiences, based on group and individual needs, which set up definite goals in terms of the principles and which the student can reasonably be expected to attain. These speaking experiences should arise out of the student's immediate environment and make possible the acquisition of habits basic to achievement in an ever-widening environment.

Briefly, then, the teacher must begin with the student, his needs and abilities, and, by the incorporation of the fundamental principles in a series of progressive speaking experiences, equip him to meet an ever-widening environment by utilizing his immediate environment.

The teacher should endeavor to develop in each student a general facility in meeting speaking situations, at least adequacy in the fundamental processes of speech and as much skill as possible in the basic attributes of effective speaking.[1]

The teacher must realize that the student is being trained to speak outside the class room as well as in it, that speech has social utility as well as beauty, and that the average man in the average audience, untrained in appreciating the extreme niceties of speech, is the eventual critic.

[1] See Harry Barnes, *Speech Handbook* (1940), for complete discussion.

GETTING STARTED IN THE HIGH-SCHOOL FUNDAMENTALS CLASS

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THE first days in a fundamentals course offer the teacher both opportunities and responsibilities. The following suggestions represent sound practice in getting started:

1. *Get acquainted with the students.* The teacher on the first day of class can easily secure useful items of personal information by having each student fill out a 3 x 5 card. Suggested items are:

name, address, age, telephone number, grade, school subjects, extraclass activities, hobbies and recreations, previous speech training, favorite speech activities, and out-of-school employment. This simple inventory can be of considerable help to the teacher in planning, in conferences with students, in motivating them, and appealing to their interests.

2. *Explain the purposes of the course and set the general goals.* This can well be included in the opening lecture or discussion. Here the teacher's philosophy of speech education will be revealed, expressed in terms of broad course objectives, and a birdseye view of what is to be studied will be presented. The teacher should also indicate clearly that the work will be adjusted to meet individual needs and abilities of students, and that in terms of these needs immediate goals will be set up for each of them. It is a simple matter to incorporate in such a discussion a quick check through the cards collected, to call the students' names, and to comment briefly on their interests and experiences as they relate to the work of the semester.

3. *Establish a classsroom atmosphere that aids the kind of learning necessary to growth in using speech fundamentals.* Such an atmosphere is one that reduces the tensions of students unused to speaking before an audience, and encourages their desire to participate. It is one in which each student feels that teacher and classmates are interested in the common objective of his own growth and development. The teacher can promote this atmosphere by establishing *rapport* with the pupils. A friendly interest in their problems plus constructive handling of criticism are good tools with which to begin. A slightly less formal procedure will also help, but one should be careful to adjust the degree of informality to the group and to its ability to maintain speaking and listening conditions that will insure the greatest possible success for all members of the class. The teacher can further aid the establishment of such an atmosphere by getting students acquainted so that they are interested in each other's speech problems and are mindful of effort and progress made in overcoming them.

4. *Select beginning assignments wisely.* There are many types of beginning assignments, and all teachers have their favorite ones. Often these are based upon sentiment; in other cases they are used because they have been successful; less frequently they reflect serious thinking upon the conditions to be met. Opening assignments should do more than just *start* the course. At the least they should fulfill three essential purposes:

(1) Provide an opportunity for the instructor to analyze and diagnose the speech needs and abilities of the students with respect to the fundamentals to be taught.
(2) Give students an initial experience in speaking and reading before an audience so that they can have a reasonable assurance of success.
(3) Serve as a basis for subsequent speech performances.

They should also possess certain *desirable qualities:*

(1) Be within the knowledge and experience of the students.
(2) Be simple enough to be performed with the speech habits and techniques that students have at this point in the course.
(3) Aid students in becoming adjusted to the speaking situation, and therefore not be so complicated as to inhibit them or make them afraid to attempt the assignment.

The various types of beginning assignments that follow have been observed in use over a period of years. The preceding purposes and qualities will be used as criteria by which they will be evaluated:

1. *A Short Announcement*

This is a simple assignment. The content involves only the place, time, and occasion.

Practically everyone could handle it successfully. However, it is too short to permit the instructor to make a satisfactory analysis of needs and abilities. The materials have no particular interest value and would rarely serve as a basis for work to follow.

2. *Conversation*

As an opening project, conversation has many good things to recommend it. It creates an informal situation which almost every person can meet with respect to content, problems of adjustment, and techniques. It can serve as a basis for further work in informal speaking situations which can lead to more formal work later. However, it is difficult to teach well with a group situation unless it is carefully planned in terms of subject matter, organization of desirable situations, assignment of partners, etc. Because of the group character of this work, it allows only a limited opportunity for the teacher to diagnose abilities and needs. It is also sometimes regarded lightly by students if not properly motivated. It presents only a limited opportunity for work on the organization of ideas for speaking. Its chief value is as a method of gradual adjustment to speaking situations and as a basis for teaching more specifically, techniques and principles of informal speech.

3. *Interviewing*

This has all the advantages of the conversation project and is conducted so that all can observe each interview. Also it permits somewhat greater analysis of speech needs. Only a restricted use of body could be checked, however, since most of the work would be done while students were seated. It, like conversation, needs careful planning and some special instruction as to procedure. Furthermore, one person is likely to do most of the talking. It would probably be better as a sequel to number 2 above than as an opening assignment.

4. *Group Discussion*

In this is provided a definite content, furnished by the subject for discussion. Students are more able to get their intellectual teeth into the subject matter than they are into much of the material usually handled in conversation assignments. Like numbers 2 and 3 above, it is valuable as a method of adjustment. It offers only a limited use of certain fundamentals, however, and thus restricts the teacher in finding out what student needs are, particularly in the area of posture, movement, and other aspects of bodily action. The group nature of the project makes careful analysis by the instructor almost impossible. If anything more is wanted beyond merely an *opportunity* for all to participate, the teacher will probably have to lead the discussion, or at least make some provision so that retiring, quiet individuals have a chance to speak.

5. *Reading Aloud*

A. Selections of the student's own choice:

This type of assignment should give an accurate sample of the student's reading habits. It tends to reduce the complexity of the adjustment problem before the group by having a content furnished. Further, it gives some opportunity for the teacher to become better acquainted with the interests of the student.

By itself, however, it does not provide a complete picture of the speech habits of the student. It should be supplemented by a speaking assignment.

B. Selections chosen or prepared for reading by the teacher:

This possibility has all of the advantages of *A* above and allows the teacher an opportunity to control the nature of the difficulty of what is read. It does not give an indication of student taste, however. It has the additional benefit of allowing the instructor to load the piece to be read with particularly selected sounds so that a broad screening of voice and articulation difficulties could be accomplished. Disadvantages are the same as those in *A*.

6. *Memorization of a Portion of a Speech or Literary Selection*

This provides an opportunity for the teacher to check habits of delivery on *memorized* materials. It places no burden upon the student to compose or organize ideas or choose language. It does involve the burden of remembering, however, and this may more than offset any gain in the problem of adjusting to the speaking situation secured by a prepared content. If this kind of material is used for analysis, the question can be raised as to the accuracy of the diagnosis if a sample of ordinary speaking habits on unmemorized, spontaneously developed materials is desired. Although this

magazines in which the writing is good: *Harper's* and the *Atlantic,* for instance. For his own speaking he can take an article from a magazine, use its actual words and phrases, and attempt to give his own emphasis to this foreign material. A practice of this kind seems more advisable than to allow him to flounder, in broken bits of sentences, through a fragmentary discussion of one of his own ideas—if he has any. More practice in broken expression will not lead to better expression; and the hope that perhaps the sound ideas and words of the magazine article will become part of the young man's stock-in-trade is greater than the other hope that his English will clear up of its own accord.

The practical-minded executive is in a different position. Provided his background is tolerable, he can be expected to have ideas and some vigor in words. Frequently his doubts about his language are only half-founded anyway, since a vigorous, if incorrect, idiom makes for better speech than does a dull correctness. (How many teachers of English speak passably well?) He can take some encouragement from a simple practice, that of dictating the bulk of his speech, to his newly-acquired secretary, and of going over it carefully before delivery. The words will be his own, and so will be native to him; gaps in idea can be filled out, and incomplete sentences finished. Even if the end result is rough, it will suit him better than a polished production. The custom, too, of seeing his own words put down on paper ought to make him conscious of them, and interested in improving them. He will probably not worry if his sentences cannot all be diagrammed—and certainly his audience won't.

Advice to the housewife will depend on how much reading and letter-writing lies behind those years in the kitchen. If a respectable fluency has been kept up through the years, the teacher can count on a certain amount of what educators call "transfer." The level of discussion maintained by the *Ladies' Home Journal* will not be far below that of any woman's group of which the housewife becomes a member, and both ideas and methods of expression can be imitated and encouraged. Perhaps some midway point can be attained between the crisp "Take this; take that" of the cook-book and the generalities of the *Reader's Digest,* which a woman who is interested enough can attain in her speaking. Here, at any rate, is the field of her first experiments. It can be widened as her facility grows.

For these people—we call them grammar-hungry because what they seek is a more "polite" form of speech than they now have—the end is a reasonable fluency and a reasonable correctness. They must be made to remember that eloquent and precise utterance is given to few, and that their goal will come short of this. The young lad, toiling over a *Harper's* article can be told that other people will quote from it without acknowledgment, that he is at least honest in his frank repetition. Both executive and housewife will be encouraged, after a while, to cultivate a directness of approach more often found in kitchen and foundry than in a clubroom, and, for the sake of directness, to overlook lapses in syntax or occasional hesitation about a word. Once they realize that good speech has merits other than correctness, they can develop their individual qualities.

II

Of a different and harder temper are the grown-ups who enter a speech course as the royal road to success. By their own statement, they want to "sell themselves," and they have been told that public speaking is a useful medium of salesman-

ship. For the most part, they come from the world of business, thinking its thoughts and using its jargon. Before the war caught up with advertising and salesmanship, the junior members of such firms came to class already primed with the slogans distributed by the companies, hard-and-fast principles of the procedure for jamming themselves and their products down the throats of others. Within the rules of the selling game, these principles were admirable, and a mere teacher of speech might easily be surprised that the junior executives came to his class at all. Their formula was sound: "Study your prospect!" "Sell yourself, and then sell your goods!" "Know your product!"—the equivalent of the speech teacher's advice, "Analyze your audience"; "Put yourself into your speaking"; "Know your topic." The hitch, apparently, came in putting the advice into practice, especially when the young man or woman was attempting to sell an idea rather than a product to an audience not in the market for anything.

They still come, pathetically, to class. After the war they will come again in large numbers. And, as with the students who want to polish their speech, they offer the teacher an assortment of personal cases. For the most part, however, their difficulties are plain: advised already to know their product, they do not; and, emulating the high-powered declamation of an older, successful executive, they try to acquire his vigorous speech without having his experience to back it.

To help them get what they want—and, after all, the instructor's job is to give them this rather than what he thinks they need—the teacher must go to school himself. He must make a study of the profession and the student's place in it. He must learn a good deal about insurance, advertising, sales methods, articles of commerce and industry, the routines of business and management, so that as a layman, he can check competently the accuracy of a sales talk or a statement of business policy. Frequently he will have to take rough, disorganized jottings about (say) the adjustment of an insurance claim, and show how they can be given shape and effectiveness for speech purposes. He may have to learn something about the uses of asbestos, and distinguish between the process of cracking crudes and the use of a catalyst in obtaining high-octane gasoline. Sometimes, even, a mere layman's knowledge will not suffice, and the teacher himself, for the sake of one such student, will have to become an "authority" on a subject he would rather leave to the experts. If he is to help the success-minded young person, however, he must be willing to prove his own premise that a thorough knowledge of a subject is an essential step in speaking well about it.

III

As for the other part of instruction to young people in business, such students must be taught that their own pattern of speaking is better for *them* than any method copied from another successful man of business. One young fellow, for instance, will seek to imitate a boss by stalking across the platform like a caged tiger. He must be advised to stand still, to keep from fiddling and gesticulating, and to reserve his energy for his ideas. A young woman, trying to put on the "coo" and persuasiveness of a senior in her firm, must learn at once that simpler, less dramatic tones and gestures are more easily controlled. Only afterwards, when she has experience and confidence, can she afford to become theatrical with less chance of being laughed at by the audience. Above all, in the interests of good public speaking, these students are to be cautioned, time and again, that vigor, whether of voice or

body, is no substitute for facts or ideas. They will learn soon enough that many audiences—and commercial schools of speech!—still confuse St. Vitus dance of body and mind for good speech; but by that time more disciplined and better habits may be formed, to the distinct benefit of the students themselves and those who must listen to them.

From the professional classes comes a scattering of individuals, all having roughly the same desire and all of them clearly aware of it. One says he comes to class to overcome "nervousness," another because his colleagues tell him his manner is domineering, a third because, watching his audience furtively, he notices its attention vanishes after he has been speaking for only a few short sentences. The ailment we call "shyness," or "nervousness," or "lack of confidence," or something similar, knowing that the obvious symptoms of nervousness—the dull speech, the quivering notes, the arrogant manner—point to a disorganization in the man which goes deeper than its effect on his speech. If the teacher is a psychoanalyst—which, let us hope, he is not—he can try to cure the nervousness by going after the complex behind it. But a more courteous method is to try to work with the shynesss itself, encouragingly.

These shy folk make several mistakes. Almost always, in order to make up for bad delivery, they overload their talks with facts and ideas. Technical words roll off their tongue without explanation. They try, for lack of a speech manner, to browbeat an audience with the range and assurance of their knowledge. It does them good to be shown how a single technical word puzzles the average audience. When the doctor, for instance, mentions casually the term "blood test," he can be asked to explain, as if to children, what the term means. If he tries hard, he will immediately become aware of his audience. If the social worker drags in the phrase "case load," she, too, can be asked to explain it in the simplest words. No practice, as far as we can tell, brings the audience so close as this one. The idea is so plain to the speaker that he need not be bothered by it. All that matters is the sign, in the eyes of the listeners, that the idea is being put across. And once the shy person forgets his precious ideas and concerns himself with the effort to put a single one of them over, his fear of the audience begins to go.

If he happens, on the other hand, to compensate for his shyness by being dogmatic and positive, he must be taught, somehow or other, how to take his time and how to talk gently. Any trick method is advisable: his sitting on a table instead of standing behind it; the use of diagrams and figures to give him security; practice in a dark room with a lantern and slides—anything at all, provided he remembers that he need not belabor an audience into listening to him. Often, in his common conversation, he talks simply and easily, and he must learn that the same kind of easy talk works best with a group as with an individual. Once he sees the group in this light, much of the reason for his shyness disappears.

For many of these shy folk, a class in speech pays for itself in a single piece of advice: "Why not join a group, form a group—church, social, professional—in which you will speak regularly?" What surprises the teacher of grown-ups is the hope, so often obvious, that they can learn to swim without going in the water—or at least by merely risking the cosy atmosphere of the classroom. Some of them, in fact, have reached the point in withdrawal where they have to be urged to get on their feet. At their

stage in life, of course, they cannot be commanded to say something; but they can be made to see, by facing their assignment, that a group of people is far less fearsome than an individual, that a group on the whole, is less intelligent and less apt to interrupt.

IV

There may be, then, for adults a grave danger in the regular or extended use of a text-book on the theory of speech. It is dangerously easy for a good teacher to appear to remove a speech problem artificially by merely discussing it at length in class. Students of intelligence and imagination, seeing their difficulty solved theoretically, accept the fiction for the fact. Once the teacher has dealt with a problem, they are capable of sitting in their chairs, of dreaming of themselves standing confidently before the group, persuasive as a trial lawyer before a jury. It is hard for them to foresee that, as soon as they are again in ghastly isolation on the floor, the old symptoms—the trembling knees, the constriction of the throat, the dearth of ideas and words—will reappear. Knowing how and why to be confident will not help. Only speaking will do that. So for grown-ups of this kind the teacher's comment will be very much *ad hoc,* not usually a discussion of theory in the abstract, but a definite application of theory to the student's case.

V

Here, then, is the burden of the teacher's responsibility. If he is to help these older people, he must lay aside every notion of conducting a formal class. Leaving textbooks behind, he takes with him what is good and applicable, and adjusts it to specific cases. If time-tested methods do not work, he must experiment. If a familiar object in the speaker's hands—a sheaf of office-forms, a Fuller brush, a set of mixing bowls—affords his first taste of ease before a group, then to him it is worth volumes of psychology.

The reward of teaching adults is greater than the spectacle of their being able by and by to stand without fiddling or quaking, and to say their say simply and honestly. Over the weeks, after each student becomes known to his teacher, after the rules have been discussed and applied, after the tricks have been taught and the theories made clear, there remains, not a class of graduates so much as a number of persons who have more or less fitted themselves into a novel situation, the speech situation: the Voice of one, the Ears of many. They have an inkling of the fact that this situation, artificial and uncomfortable as it seems at first, is just as natural ultimately as plain everyday earnest conversation between two persons.

THE FORUM

SPECIAL REPORT OF THE NOMINATING COMMITTEE

Since the election of Karl R. Wallace to assume the duties of JOURNAL Editor, beginning January 1, 1945, will leave vacant the unexpired year of his term as a member of the Council, the Nominating Committee recommends for approval in December, 1944, Donald C. Bryant, of Washington University, St. Louis, to fill this vacancy on the Council during the year 1945.

Submitted by:

BOWER ALY
GILES W. GRAY
JAMES H. MCBURNEY
W. HAYES YEAGER
CLAUDE M. WISE, *Chairman*

ANNOUNCEMENT OF ELECTION

By mail ballot the Executive Council re-elected Russell H. Wagner to be Editor of Research Studies for the three-year term beginning January 1, 1945.

THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH
TREASURER'S REPORT

For Period from July 1, 1943, to June 30, 1944

SALES

Regular Memberships:		
1944 Subscriptions	$ 8,460.18	
1945 Subscriptions	975.00	$ 9,435.18
Unassigned Sustaining Membership Income:		
1944 Subscriptions	$ 322.30	
1945 Subscriptions	385.00	707.30
Contributing Memberships		810.00
Monographs		1,433.50
Directory (1944-45 issue)		371.00
Bulletins		66.95
Miscellaneous Copies		631.72
Placement Service		490.00
Advertising:		
QUARTERLY JOURNAL		1,911.00
Convention Income:		
Registrations	$ 831.75	
Dinner surplus, Exhibits, Rebatable prepaid convention fees	273.04	
Hotel Concession	120.00	1,224.79
Binding Services		10.50
Interest		20.50
Clerical Services		3.81
Badges Sold		19.55
		$17,135.80

ASSETS, AS OF JUNE 30, 1944

Cash in Commercial Account			$ 323.98
Cash on Deposit at Post Office			50.00
Petty Cash on Hand			20.00
Reserve Fund:			
Savings Account	$ 548.32		
Bonds:			
Series F:			
16—$ 25.00 Bonds	$296.00		
3— 100.00 Bonds	222.00		
1— 500.00 Bond	370.00		
Series G:			
6—$100.00 Bonds	600.00	1,488.00	2,036.32
Accounts Receivable			1,039.35
Inventory of Publications at Cost (balanced stock)*			4,092.50
Office Equipment (less depreciation)			1,212.50
Stationery Supplies			338.37
Misc. Office Supplies			15.00
			$ 9,128.02

* 3,752 copies of Q.J., representing surplus to meet the demands of returning members from the armed services and for promotional and good-will activities, are not included in inventory of publications.

EXPENDITURES

Publications:		
Publishing of QUARTERLY JOURNAL	$ 5,129.00	
Publishing of Monographs	711.50	
Special Printing	154.48	
Repurchase of Old JOURNAL Copies	144.75	$ 6,139.75
Mimeographing and Miscellaneous Printing:		
Stationery and Office Forms	$ 352.36	
New Solicitations	336.03	
Renewals	131.27	
Placement	57.21	
Convention	329.79	
Sustaining Membership Forms	12.06	1,218.72
Postage and Distribution		1,214.18
Clerical Expense		4,401.31
Advance to Washington D.C. Office		603.39
Officers and Committees:		
Business Manager's Stipend	$ 500.00	
Finance Committee	219.97	
Debate and Discussion Committee	89.75	
Editor-elect of JOURNAL	24.65	
Editor of Monographs	8.31	
War Committee	69.28	
Q. J. Editor's Expense to Convention	91.47	
Nominating Committee	7.50	
Speech-Education Committee	4.35	
Secondary School Committee	17.32	
Junior College Committee	15.35	
Vice-President's Expense, 1944	133.97	
Presidential Expense, 1944	84.74	
Bal. Presidential Expense, 1943	17.80	1,284.46
Convention		215.17
Special Items:		
Commissions	452.95	
Bank Charges	38.82	
Binding for Sustaining Members	246.99	
Office Equipment and Maintenance	113.99	
Office Supplies	138.29	
Insurance: (Fire and Liability)	17.71	1,008.75
American Council on Education		$ 100.00
Reserve Fund		457.50
Rebates:		
A.E.T.A. Share of Convention Fees	$ 99.90	
Special Convention Rebates	31.50	131.40
Accounts Payable (1942-'43)		200.00
		$16,974.61
Less:		
Cash Discounts		17.77
		$16,956.84

BUDGET OF THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

Fiscal Year July 1, 1944, June 30, 1945

Publications:		
QUARTERLY JOURNAL	$ 5,400.00	
Monographs	700.00	
Directory	700.00	
Special Printing	150.00	
Old Copies	150.00	$ 7,100.00
Mimeographing and Miscellaneous Printing:		
Supplies	350.00	
New Solicitations	350.00	
Renewals	150.00	
Placement	100.00	
Convention	350.00	
Sustaining Member Services	25.00	1,325.00
Postage and Distribution		1,250.00
Clerical Expense		5,000.00
Officers and Committees		400.00
Business Manager's Stipend		500.00
Convention		225.00
Special Items:		
Commissions		450.00
Bank Charges		40.00
Binding for Sustaining Members		275.00
Office Equipment and Maintenance		75.00
Office Supplies		140.00
Insurance		20.00
Reserve Fund		100.00
American Council on Education		100.00
		$17,000.00

The above budget is as drawn up by the Finance Committee (G. E. Densmore, C. T. Simon, and H. L. Ewbank, Chairman) and has been approved by the Executive Council to which it was submitted by mail.

NEW BOOKS

LOREN D. REID, *Editor*

The Reader Over Your Shoulder: A Handbook for Writers of English Prose. By ROBERT GRAVES and ALAN HODGE. New York: The Macmillan Company, 1943; pp. 446. $3.00.

"We suggest that whenever anyone sits down to write he should imagine a crowd of his prospective readers (rather than a grammarian in cap and gown) looking over his shoulder. They will be asking such questions as: 'What does this sentence mean?' 'Why do you trouble to tell me that again?' 'Why have you chosen such a ridiculous metaphor?' 'Must I really read this long, limping sentence?' 'Haven't you got your ideas muddled here?' By anticipating and listing as many questions of this sort as possible, the writer will discover certain tests of intelligibility to which he may regularly submit his work before he sends it off to the printer." (P. 22) In offering their readers the foregoing suggestions, Robert Graves and Alan Hodge set themselves to reading over the shoulders of hundreds of writers of English prose (from the beginnings on down, but mostly contemporary) and of formulating twenty-five "principles of clear statement" and sixteen principles governing "the graces of prose." These principles, if universally applied by all persons who wallow in English composition, will make English prose into that clear, precise, and graceful instrument of communication which we all admire and which each of us believes that he himself composes—at least until he spends several hours with *The Reader Over Your Shoulder.*

The book is entertaining and, except possibly to the super-smug, pleasantly chastening and embarrassing. Reading it page by page and example by example, one sees just ridicule heaped upon those inexcusable obscurities that have always exasperated one in the writings of one's friends and professional associates. Any editor of the QJS would mortgage the office filing cabinet to place this book before the eyes of every contributor, along with his returned manuscript.[1] All of us who help to fill these esteemed pages may, however, enjoy unmerited comfort because the authors were apparently unacquainted with our professional organ, at least unacquainted with that special number in which we had our favorite article.

Akin to Quiller-Couch's chapter on "Jargon," though the authors' interest in obscurity and the fantastic extends beyond vocabulary and idiom to all the elements of prose, *The Reader* shares some of the charm and impudence of Ward Fowler's *Modern English Usage.* In it there is also much of the realistic analysis and the down-to-case method of Richard's *Practical Criticism.* The authors parade no polemics against the traditional rules of grammar and composition or the standard handbooks of writing, though they cannot, of course, resist inserting side remarks about teachers of English, grammarians, and professors. They begin with the sensible questions: What snags, blocks, and obstacles to quick and accurate communication have we, Graves and Hodge, encountered in our wide reading of recent English prose of all sorts? What caused those difficulties? What remedies should the writers (or would we from our superior eminence) have applied? Their answers appear in the succession of forty-one principles, the statement and explanation of which constitute the systematically instructional portion of the book. The principles are neither new nor revolutionary, though in their statement, and more especially in their exemplification, they often redirect emphasis where it is most needed. Principle One, for example, is: "It should always be made clear who is addressing whom, and on the subject of whom." Principle Fifteen: "No phrase should be allowed to raise expectations that are not fulfilled."

Following the statement and explication of the principles (pp. 127-206), which conclude Part I, come 240 pages of analysis and criticism of over fifty prose passages

[1] Right. ED.

lifted from the writings of such persons as Norman Angell, Irving Babbitt, Viscount Halifax, Hiram Johnson, T. S. Eliot, Hugh Walpole, and H. G. Wells. In this section (Part II), entitled "Examination and Fair Copies," Graves and Hodge apply their principles minutely and unsparingly to the works of their contemporaries. As a conclusion to each experiment the authors rewrite the passage under analysis as it should have been written had the writer taken the trouble to know his business.

Earlier in Part I, before getting down to business with the principles, the authors prepare their reader with nine chapters which contain the most entertaining and biting portions of the book. In the first four chapters they laud English as potentially the most various and flexible of all languages, they make sport with "official" English and the current confusion in English prose, and they conclude that today good English is to be found almost nowhere except among those who are not supposed to be able to write it. Chapters Five through Nine retail a scattered and erratic history of English prose, historically insignificant and critically trivial. It offers opportunities, however, for amusing and sometimes neat judgments. Trollope was saved from writing bad prose, it appears, by escaping a formal education because of the poverty of his family. Burke's "was not consistently reasoned thought, but impassioned eloquence hinged on a few recurrent axioms." Swift, we find, has no place worthy of mention in the history of English prose, and Milton's *Areopagitica* distracts the reader from following the argument as the prose "soars into rhapsody or dives boldly into Billingsgate."

Certain other *obiter dicta* may add a quaint flavor to *The Reader Over Your Shoulder* for teachers of speech and of what we gingerly call "rhetoric." Rhetoric, we are told casually, is "the emotionally persuasive use of labels, with little concern for the things to which they are tied." In the United States "novelty of expression is widely exploited as a proof of national vigour." *These,* however, (to use the unattached pronoun which Graves and Hodge sanctify by repeated use in their own writing) only add a zest to the reading of a book which this reviewer recommends to all writers over the keyboard—including himself.

DONALD C. BRYANT, *Washington University*

Liberal Education. By MARK VAN DOREN. New York: Henry Holt and Company, 1943; pp. 186 + xi. $2.50.

Reading this book offers an interesting experience in reflective thinking and challenges every teacher to evaluate his subject, his students, and especially himself. Commissioned by the Association of American Colleges to write the book, Van Doren sought to discover what kind of liberal education must someday be restored. The task of liberal education, he warns us, "is going to be at least as hard as the task of winning a total war." Appraising the liberal arts anew, but scrutinizing many of the familiar sources of the philosophy of education, the author tells us: "Liberal education makes the person competent; not merely to know or do, but also, and indeed chiefly, to be." "The liberal arts," he explains, "are an education in the human language, which should be as universal among men as the human form, and yet it is not." Among several definitions of the educated man he includes: ". . . one who knows how to read, write, speak, and listen—four major arts in which few are evenly proficient."

Van Doren divides education into three levels: elementary, liberal, and professional. He characterizes them as follows: "The first can be said to have in view the improvement of the creature through a wise exercise of his senses, his memory, and his imagination; the second can be described as a discipline in abstraction, an introduction to ideas; and the third can be set down as philosophy at work." Of particular interest to speech teachers is the observation: "There should be no school in which the young mind fails to receive, like seeds destined to germinate in later years, a full sowing of sentences great men have spoken—poems or parts of poems, and passages of prose. . . . Passages of verse or prose come back to us in middle age with interest which there are no tables to compute; if they were put there to stay, they may modify every thought and action when thought and action count."

Scholars in rhetoric will wish to give close attention to Van Doren's discussion of the trivium. When he says it is better to think of rhetoric as "the signifying of some particular things through other particular things" than "as nothing but tricks of the speaking trade," we are not impressed with his grasp of the meaning and scope of rhetoric. In a critical vein he observes that the

study of literature "is no longer a logical study, and latterly it has abandoned rhetoric to advertising and propaganda.. It is left with nothing but grammar. . . ." Commenting on the teacher of English he declares that he "has as little love for logic as he has patience with grammar, and . . . in the average case shares the contemporary view that rhetoric is vulgar." Deploring the lack of unity of the trivium Van Doran attributes to it the reason "why it is that poets are not expected to say important things, that rhetoric has a contemptible name, and that logic has shrunk to a device whereby we may catch an opponent in technical errors." He sets forth an ideal for rhetoric when he says: "The medium of rhetoric when seen as one of three sister arts is the medium of opinion, where wisdom consists in learning not only how to originate eloquence but how to respond to it, not only to speak honorably and well but to criticize those who fail or refuse to do so. Rhetoric these days is seldom credited with such a scope." Perhaps it is significant that Van Doren's bibliography includes neither Aristotle's *Rhetoric* nor Quintilian's *Institutes of Oratory*.

Van Doren's program for the liberal college is summarized in the statement: "The four years of every student will be devoted to two principal and simultaneous activities: learning the arts of investigation, discovery, criticism, and communication, and achieving at first hand an acquaintance with the original books, the unkillable classics, in which these miracles have happened." His philosophy is epitomized in the assertion: "The immediate task of educators is to convince themselves that the arts of language and the arts of science are equally and indeed mutually humane." His goal for the teacher is suggested in the declaration: "Human communication, so difficult and so rare, is his professed assignment, and at the moment in his students' lives when such success as is achieved will count forever. It will count in their understanding, and so in their happiness. It will also count, by making them more communicative themselves, in the happiness of mankind."

WILBUR E. GILMAN
University of Missouri

First Aids for Stutterers. By HARRY JOSEPH HELTMAN. Boston: Expression Company, 1944; pp. 276. $3.00.

On the whole, this book appears to be sound. At least, the reviewer finds himself in essential agreement with most of what Professor Heltman says about the prevention and treatment of stuttering—and with regard to a subject as controversial as stuttering, it is something gained for an author to achieve reasonable agreement with even one of his colleagues. It is likely that a considerable number of speech pathologists, certainly those who are familiar with research trends of the past ten years or so, will find in this book much which they would endorse.

Professor Heltman directs his discussion of the treatment of stuttering to four main objectives: (1) successful speaking experience, (2) decreasing expectancy of stuttering, (3) increasing self-confidence in speech situations, and (4) a growing sense of social adequacy.

Some elaboration of this general statement is reflected in the following list of points which are presented in summarizing a discussion of the kind of home environment that is conducive to recovery from stuttering:

1. The stutterer should be kept in the best possible health.

2. He should be free from any feeling or knowledge of parental anxiety and concern over the problem he presents.

3. His attempts at speech should be met with the poise and patient attention which make him feel that it is satisfactory and permissible to take plenty of time to express what he desires to say.

4. The family should so order its own speech habits that there are longer periods when all talking is done calmly, slowly and *enjoyably*.

5. While getting plenty of rest, the stutterer should also have many opportunities for recreation and play with others of his own age, particularly in groups.

Generally speaking, Professor Heltman's point of view is free of extreme brands of theory or practice. He sees stuttering as a form of behavior that is neither darkly abnormal nor utterly simple and insignificant. He holds that no so-called "constitutional predisposition" is necessary for stuttering to occur; any child can stutter, and probably will if social and psychological conditions are made sufficiently conducive to speech anxiety. He views confidence *with respect to speech* as being somehow basic to the problem of treatment—and it is safe to say that most other speech pathologists do, also, even though not all of them succeed in

expressing this fundamental notion in Heltman's clear and simple manner. There are many, including this reviewer, who will want to compliment the author for his Yankee-sense refusal to be impressed unduly by the polysyllabic words and involved theoretical systems that have been more or less in vogue among writers on the subject of stuttering during the past quarter-century or so. There are all too many who have made the explanation deeper than the mystery, and the treatment more severe than the ailment.

Professor Heltman would doubtless be as astonished as anyone else if this, or any other reviewer, were to profess complete agreement with his presentation. It is possible to say, for example, that his discussion of the various theories of stuttering might prove confusing to some lay readers. Also, there are some speech correctionists in close touch with recent experimental work who might feel that he places too much stress on the development of speech fluency, as such, in treatment. Techniques for manipulating and modifying the stutterer's nonfluency in the interest of his speech improvement, and in the interest of his personal adjustment, have been developed in recent years somewhat more than this book would imply.

But Professor Heltman is undoubtedly on the right road—and he is farther along on it than are most other speech pathologists. This book can be used to advantage in speech-correction classes and clinics for stutterers. Professor Heltman would be the first to say, and to insist, that any wise clinician will want to adapt it to the specific needs and backgrounds of particular cases to be treated. *First Aids for Stutterers* should be read by all students of the subject.

WENDELL JOHNSON,
State University of Iowa

Twenty Best Film Plays. Edited by JOHN GASSNER and DUDLEY NICHOLS. Crown Publishers; pp. 1112. $3.50.

John Gassner, playreader for the Theatre Guild and author of a dramatic history and several popular play compilations, has taken a flier into the movie field and put out a new kind of cut-rate, all-in-one-volume compendium, consisting of movie scripts. It has long been felt—and with some justice—that the writer in the film has been derogated in the assignment of creative credit to the undue aggrandizement of the director and, more commonly, of the stars. The aim of *Twenty Best Film Plays* is to demonstrate, not alone the initiating and preponderant contribution of the screenwriter but the emergence of the film script as a "new and interesting contemporary form of literature."

This is a large order, and it must reluctantly be said that the present volume, for all the generosity of its 1100 pages, has succeeded in confusing almost as many problems as it has raised. One might of course ignore the undertaking's more pretentious claims, in which case one could quite fittingly thank the editor for the service of printing by far the largest assortment to date of a jealously secreted and much wondered-about type of contemporary document. There is no denying that film-writing aspirants and those with a technical or specialized cultural interest in the film—even a few incorrigibly nostalgic fans—will find the book useful. Even here though, it must be qualified that at every point the reader will be somewhat misguided.

To begin with, the twenty-one scripts included under the "twenty best" title could, with less catchpenny connotations, have been labelled "favorite" and "recent." Not only are silent-era films omitted but also all foreign productions. Those sound-era films which Mr. Gassner has chosen to admit are of the sheerly popular, the piously academic, or the sociologically well-meaning but turgid and ineffectual kind.

Mr. Gassner has—to condense a somewhat unwieldy arraignment—fallen for the films' own "literary" fallacy. The origination of *The Women,* or *Yellow Jack,* in the accredited literary form of the play; of *The Good Earth* or *Wuthering Heights* in respected novels, has beguiled Mr. Gassner into acceptance of these boneless, complexionless screen "adaptations" as art comparable to, if not interchangeable with, the self-valid works from which they were taken. Again, in the comedy department, the inclusion of a sententious and tricky *Here Comes Mr. Jordan* and worse still, of the already creaking *My Man Godfrey* (relic of Hollywood's pathetic mid-depression stab at sophistication), with its one interminable drawingroom scene after another, points up Gassner's identical blind spot. Even the films of "social significance" selected—*The Life of Zola, Juarez* and *Mr. Smith Goes to Wash-*

ington—are of the speechmaking type, and will, for all their progressive-minded sentiments, suffer the fate of work patched together from another medium and so but shallowly imagined in the medium used.

This is not to bar adaptations entirely—Shakespeare adapted; but the film resulting should be a new thing, not a reproduction. Lubitsch has made comedies—*Trouble in Paradise* would have made an excellent entry—where the fun was original in kind to the film; Preston Sturges is making such films today, with a less sure hand, it is true, and greater satiric pretense. There was as much social feeling in *All Quiet on the Western Front* or *I was a Fugitive from a Chain Gang,* as in Gassner's choices; but these other films contained a new kind of excitement, gave the spectator a special kind of pictorial experience—and this with sound elements included—unduplicable in any other narrative medium.

What Mr. Gassner has been after, it begins to seem, is not good films at all but films with enough crucial dialog to lead the reader down a column of text as close to the printed play's dialog-and-stage-direction form as may be, and as far as possible from the incontrovertibly difficult form of the film continuity. For the film continuity is not attractive as reading; it was not intended to be attractive; indeed, as Louis Kronenberger has kernalized the matter in a preface to the published text of the film "The North Star"—"if this were the best way to tell a story in words, it would scarcely be the best way to tell it in pictures."

This does not mean that for purposes of new productions—or, as the product is called in the film industry, "remakes"—of good, old films (just as plays are re-produced), that film continuities do not call for preservation, and perhaps, in outstanding cases even publication. But discussion of this, as of Dudley Nichols' second introduction to the volume—a compact and illuminating study of the problems, aesthetic as well as economic, of the serious screenwriter in Hollywood—must be regretfully foregone as being just slightly away from the subject.

It should be said finally that the book does contain the scripts of *Little Caesar;* Alfred Hitchcock's *Rebecca;* Nunnally Johnson's "well-made" screenplay for *The Grapes of Wrath;* and a kind of old-fashioned scenario treatment for *The Fight For Life,* Pare Lorentz's too little appreciated fictional documentary—screenplays of varying but ponderable value.

HAROLD LEONARD, Editor, *The Film Index*

The Humanities Look Ahead. Report of the First Annual Conference held by the Stanford School of Humanities. By R. F. ARRAGON, G. A. BORGESE, CH'EN SHOU-YI, L. J. DAVIDSON, JOHN W. DODDS, WALDO H. DUNN, PAUL GREEN, FREDERICK O. KOENIG, WALDO G. LELAND, BENJAMIN H. LEHMAN, LINDEN A. MANDER, LEWIS MUMFORD, FREDERIC SPIEGELBERG, DAVID H. STEVENS, LYNN T. WHITE, JR., RAY LYMAN WILBUR. Foreword by HOYT H. HUDSON. Stanford University Press, 1943; pp. 146. $1.75, cloth; $1.00, paper.

The contributions contained in this report are animated by a spirit of cultural pioneers. It is perhaps to be expected that such a conference held at Stanford University would look toward the future; it is all the more reassuring to find this expectation gratifyingly fulfilled in this report. Not one speaker in this conference belongs to the school of cultural fundamentalists who would have us devote ourselves to the ancient classics in the hope of extracting salvation from them. An appropriate slogan of the whole conference may be extracted from the address of Professor Borgese (p. 49): "Humanism is a call to action." There is in the book no repudiation of the culture of Greece and Rome. The speakers pay their respects to the classics but with limitations and discriminating exclusions, as for example, in the chapter "Conflicting Forces in the United States" by Lynn T. White, Jr., it is said of Plato, "He projects aristocracy into the cosmos and then summons the cosmos to legitimize aristocracy. We have defined totalitarianism as the objectification and exaltation of collectivities and the submergence of the individual in the group. That is likewise very nearly a précis of Platonism. . . ."

These writers neglect no element of our cultural inheritance but face with candor and no little imaginative vision the problems created by specialization in the sciences and the consequent fragmentation of human personality. As science received its early impetus from medieval scholasticism and religion, so the craving for wholeness in all

religious aspiration must be brought to bear as a moving force on the perplexing disunities of our time. We are confronted by an unprecedented, violent, revolutionary movement of totalitarianism which is an attack on the very foundations of our values, and we must gird ourselves to meet this challenge. Earlier conquerors were ignorant men who adopted the culture of the conquered. Today our would-be conquerors aim at nothing less than the destruction of the cultural inheritance of both the Occident and the Orient. They are determined to exterminate the ideal of a free ethical human being. Not only philosophers but also poets must engage in the conflict between good and evil. The law of progress is after all the moral law, and scientists as well as poets must recognize that only through struggle toward an ethical goal, and not by the accumulation of "'objective' data," can regressive and primitivistic forces be overcome and real progress achieved.

The social implications of the humanities are well suggested by Professor Borgese in his "Social Humanism" when he says, speaking of schemes for security, employment, public works, medical care, minimum income, old age pensions: "Although possibly more than crumbs or crusts, they still mean bread, as alms or bribes proffered by the worried Dives, Capitalism, to his Lazarus, grown importunate at the gate."

More than forty years ago Paul S. Reinsch, our ambassador to China, wrote "World Politics at the Close of the Nineteenth Century," in which his central thesis was that the main area of interest and activity for the American people in the 20th century would be not the Atlantic but the Pacific ocean. How far his prognosis has been justified by recent events each reader must judge for himself, but according to two of of the speakers at this conference it is urgently incumbent upon us to extend the range of our interests and understandings to the Orient. Dr. Spiegelberg's lecture on "The Japanese Mind and the Western World" presents a penetrating analysis of the psychology of the Japanese, which may well arouse our serious concern for the difficulties we shall confront in establishing and maintaining peace with this people when we have enforced military defeat upon them. Obversely, Professor Ch'en Shou-Yi reminds us that not only is the Orient the source of our supplies of rubber and tin, tungsten and tung oil, but that in the Orient there are also treasures of humanistic culture as yet mostly undiscovered by the Western World. The ancient classical writers, he says, "were not totally unmindful of the Eastern world," and China he says "played . . . a responsible role in the unfolding of the European enlightenment and was given very serious consideration by English deists, Continental rationalists, and the French physiocrats, encyclopedists, and other *philosophes*."

Of particular suggestive value to all teachers is the symposium, "A New Kind of Teacher," as well as the final chapter by Professor Mumford entitled "The Making of Men."

This book is no milk-and-water diet of ivory tower humanism. Its unity is a spirit of dynamic forward-looking purpose which allows for diversity of opinions but invites cooperation from all who have faith in the value of the individual human being. It is not a book for those who are bent on "walking backward into the future." On the contrary, it is for those who recognize that the world cannot be as it has been, who are girding themselves for the job of creating a human order in which there shall be freedom within responsibility.

FRANK M. RARIG, *University of Minnesota*

A Handbook of Public Speaking. Second Revised Edition. By JOHN DOLMAN, JR. New York: Harcourt, Brace and Company, 1944; pp. ix + 174. $1.15.

Texts come and go, one displacing another, to be in turn displaced by a third that in a years is itself relegated to the limbo of forgotten books. But an occasional text, because of unusual scholarship or more than average utility, survives this fate. Such a work is Winans' *Public Speaking*, which has not yet been adequately supplanted by another text. Another is Dolman's *Handbook*, which has not been superceded by other public speaking texts designed for a brief course. Winans' book, substituting a background of Aristotelian rhetoric and modern psychology for a decadent elocution, published just as the need for speaking training in the colleges was beginning to be felt, established professional criteria and scholarly standards which most subsequent texts have attempted to follow. Appearing in 1922, Dolman's work, by adapting the newly established criteria and standards to a book

for a short course, was a distinctly new departure in public speaking textbook writing.

The first edition of the *Handbook*, written by a teacher of more than average literary and cultural background, was well and simply composed and was unusually discriminating in selection of subject matter. Presenting only such material as the author, with rare vicarious instinct, believed could be absorbed and applied by a student in a short course, it avoided the common error of abbreviating by merely condensing everything that would ordinarily be covered in a full-length text. The result was a simple, well-illustrated, interesting, teachable book. The first *Revised Edition*, preserving the original simplicity, improved the style by greater directness, by apt example and touches of humor, and by an appealing human quality. Content became more comprehensive as a result of strengthening the chapters on composition and adding chapters on "Subject Matter," "Speech Composition," "Parliamentary Speaking," and "Radio Speaking."

The *Second Revised Edition* represents a general re-editing, with occasional interpolations, and with examples and illustrative material brought up to date. The most important addition is that of a new, very useful chapter on "Impromptu Speaking," offering methods of split-second planning, and disciplines for adeptness in such speaking. The revision would seem to meet the needs of instructors and students of short-term public speaking courses, or of courses in which public speaking is one of several studies, even better than did its original edition in 1922 and its revision in 1934. It continues to be an outstanding work which, in the opinion of the reviewer, is still the best adaptation of public speaking textual instruction to the brief public speaking course.

ARLEIGH B. WILLIAMSON,
New York University

An English Pronouncing Dictionary, 5th ed. By DANIEL JONES. New York: E. P. Dutton and Co., Inc., 1943; pp. xxviii + 496. $2.50.

Professor Jones's *Dictionary* was first published in 1917. Subsequent editions have enlarged the vocabulary, but have produced no substantial changes in the purpose of the book, nor in the methods by which that purpose is realized. The author's introduction makes the purpose and methods sufficiently clear:

> The pronunciation represented in this book is that which I believe to be most usually heard in everyday speech in the families of Southern English people who have been educated at the public schools. . . . It is probably accurate to say that a majority of Londoners who have had a university education, use either this pronunciation or a pronunciation not differing greatly from it. (Introduction, p. ix.)
>
> I cannot think that any attempt to introduce this pronunciation into America is likely to meet with success. (Introduction, p. x.)

With the publication of the Kenyon-Knott *Pronouncing Dictionary of American English*, the Jones dictionary should lose some of the esteem in which it has been held by colonially-minded Americans, and should assume its rightful place, that of a handy reference for verifying differences between British and American pronunciation.

C. K. THOMAS, *Cornell University*

The Theatre Annual, 1943. New York: The Theatre Library Association; pp. 62 + 13 plates.

The 1943 *Annual* continues to display a high quality in its theatre essays and an excellent balance in content between the contemporary theatre and the theatre of the past.

George Taylor's fascinating description of the theatre in war-torn China, Joseph Wood Krutch's modest and beguiling defense of the professional reviewer, and Samson Raphaelson's humorous notes on the evolution of his play *Jason* creditably represent the theatre of today.

Carl Van Vechten's description of the theatre material in the James Weldon Johnson Memorial Collection of Negro Arts and Letters at Yale is enlightening in its lively survey of the Negro contribution to the theatre in the past as well as in the present. Adolphe Appia's *Living Art or Still Life*, adequately translated by S. A. Rhodes, is representative of one of the giants of the theatre, who, although he now belongs to the past, was one of the founders of the modern theatre.

Historical theatre scholarship is equally well represented by Henry Schnitzler's solid essay on the Jesuit School Theatre, on which

little has been heretofore available in English, and by the reproduction of William Boonen's drawings of the Louvain Pageant Wagons with an introduction by George Kernodle.

BARNARD HEWITT, *Brooklyn College*

Survey of Radio Listeners in Louisiana. By EDGAR A. SCHULER. Baton Rouge: The General Extension Division, Louisiana State University, 1943; pp. 77. $0.75.

In order that Louisiana State University "can more adequately play its proper role in contributing to the general welfare of people in Louisiana," the Extension Division made its first attempt at analyzing the habits and preferences of the state's radio listening audience.

The study is overly modest when it describes itself as a "small and crude effort." Interviews were held with 961 families, 77.3% with radios in the home. The drawbacks and limitations of the samples and findings are clearly and frankly discussed in the report. The conclusions drawn are tempered with restraint. The analysis provides a rough answer to the questions posed by the interviewers.

Covering nearly every geographical section of the state, the study outlines listeners' (colored and white): typical daily listening patterns, activities while listening, reasons for not listening, non-available programs desired, types of programs preferred, methods of learning about new programs, reasons for writing radio stations, station preferences, conditions of radio sets, and extent of short-wave listening. Breakdowns are afforded on many of these items on a basis of sex, age, educational background, race, family income, geography, and location in cities-villages-farms.

Of importance to non-Louisiana readers is the unusual comparison between the actual and potential listening audience of the state for the various periods of the radio day. However, the comparison is extremely rough because of the wording of the questions on which the data are based; asking informants to outline listening patterns of the various members of the family on a "typical" (year round) day places questionable reliance on ability to recall and judge year-round habits.

A second item of interest deals with listener activity while the set is turned on. Approximately 4 out of 10 "rarely" "do something else" when listening; 3 of 10 are "occasionally" engaged in other activities; 3 of 10 are "usually" reading, sewing, or doing housework while listening to the radio. Three of 10 ask for more dramatic, more popular music and more folk music programs; 1 of 10 ask for more programs of an informational nature.

One surprising section is that on preferences for various program types. Contrary to the findings of other studies, Schuler concludes that news is outranked by both drama and "entertainment." It is likely that the listing was vitally affected by both the type of questions asked and the method of analysis used. The reader should beware of drawing conclusions from the data presented in these sections.

In general, the study is scientifically careful, provocative, and provides an excellent beginning.

F. L. WHAN, *University of Wichita*

International Police Force. Compiled by JULIA E. JOHNSEN. New York: The H. W. Wilson Co., 1944; pp. 253. $1.25.

The present volume is one of a series of titles in the *Reference Shelf* planned for speakers and writers in the post-war world. Every debate teacher in the land is familiar with this excellent series. How could one possibly conduct a debate season without these handbooks? Professor Marshman of Ohio Wesleyan University used to tell the story of his debate team being in Washington, D.C., and wanting to look up a point in a *Reference Shelf* volume. The debate team found that one of the senators had the book out in his office. This anecdote emphasizes the authenticity of the materials contained in these debate helps.

Among the thirty-four authorities quoted at length for and against an international police force are Cordell Hull, Lord David Davies, William Hard, Julian Huxley, Henry Cabot Lodge, Jr., Arthur C. Millspaugh, Norman Thomas, and Quincy Wright.

Besides the thirty-three authoritative articles there is the usual helpful bibliography, which contains references to three other bibliographies, and general, affirmative, and negative references to books, pamphlets, and periodicals.

LIONEL CROCKER, *Denison University*

Basic English. Compiled by JULIA E. JOHNSEN. New York: The H. W. Wilson Co., 1944; pp. 234. $1.25.

This book is a compilation of twenty-seven articles that deal with the merits of Basic English, pro and con. Incidental to this the articles present materials relating to Esperanto, Latino, Arulo, Novial, Ido, and other artificial languages designed for international use. Interesting also is the discussion of problems of the English language—those pertaining to teaching it, and those pertaining to its adoption as an international language. Among the contributors are Ivor Armstrong Richards, Charles Kay Ogden, authors of the plan, accompanied by the 850 word vocabulary which presents basic English. Other contributors include Winston Churchill, Henry L. Mencken, Janet Rankin Aiken, Winthrop Tilley, and Michael West. The volume concludes with a twenty page bibliography.

A chief issue not introduced in the compilation has to do with the functions of language in the representation of facts, and hence, as an instrument of proper evaluation. The inclusion of articles from several general semanticists might have brought this perhaps paramount issue to the fore and given the volume that balance which it is the policy of the *Reference Shelf* series to maintain. Nevertheless, the book affords an excellent understanding and insight into many of the postwar problems of communication. It is a timely contribution to curriculum revision plans now under way in many colleges.

ELWOOD MURRAY, *University of Denver*

Drama Goes to War. By JOSEPH MERSAND. Brooklyn, New York: The Modern Chapbooks, 1943; pp. 45. $.50, paper.

This, the seventh of the Modern Drama Chapbooks, contains five brief articles reprinted from *Players Magazine.* They are entitled "The Drama in National Defense," "Plays of American Democracy," "Radio Drama in Total War," "Wanted: More Biographical Plays," and "American Dramatists and the Axis." The second and third present descriptive lists, and the fourth calls attention to an odd lack in American drama.

As a group, the articles are as repetitious as their titles suggest and as superficial as one might expect from their brevity. The collection will be useful mainly because it gathers together a considerable list of plays and radio programs having to do directly or indirectly with the United States and the present war.

BARNARD HEWITT, *Brooklyn College*

New Declamations. By LESTER C. BOONE. New York: Noble and Noble, Publishers, Inc., 1943; pp. 422. $2.50.

The compiler's objective in preparing the collection has been to "provide modern short speeches of an intelligent and practical nature on the real live issues of the day for use in high school and college declamation contests." One hundred and fifteen speeches by 91 American speakers and Winston Churchill, over half delivered during the past 18 months, are included in shortened form. The subjects covered are all serious in nature, listed under 21 headings within the four sections on "War and Peace," "Good Citizenship," "Men and Women," and "Current American Problems."

Nearly all of the selections are reported in six or seven hundred words, with only five longer than twelve hundred words. The shortest is 212 words in length; the longest approximately 6,000.

One of the chief regrets experienced by the reader is failure on the part of the compiler to document the selection or identify the speaker by more than name. In only 6 instances do footnotes tell when and where the speeches were delivered. It is feared that most school contestants will fail to recognize all but the best known speakers and the occasions for the addresses.

A second disappointment is failure to designate which speeches have been cut from longer addresses, and to show which parts were deleted. The compiler states in the foreword that most selections were cut. These two handicaps make the book nearly valueless to those interested in a study of public address.

However, declamation contestants will find that the selections seem to preserve the central idea of the original speech, often consisting of introduction, thesis, and conclusion. Churchill's "Blood, Tears and Sweat" address to the British House of Commons in 1940 is reproduced in 490 words; Roosevelt's first inaugural address in 560 words.

The compiler introduces the selections with 12 pages of advice to the declaimer on selecting, memorizing and delivering his speech. The compiler's philosophy favors "communi-

cation of vital messages" over "display of student talent." Throughout this section the student is warned to "feel" his speech, and to remember that the speech and audience (not the declaimer) are important.

The book offers those schools engaged in declamation an opportunity to select from a wide variety of topics and authors short declamations on important issues. As such, it provides a distinct service; if so used, it will be an improvement over the all too frequent practice of buying selections by title from a mail order house.

F. L. WHAN, *University of Wichita*

OLD BOOKS

KARL R. WALLACE, *Editor*

Lectures [*On Rhetoric and Oratory*] *Read to the Seniors in Harvard College.* By EDWARD T. CHANNING. Boston: Ticknor and Fields, 1856; pp. xx + 298.

This work comprises a collection of selected lectures from the series prepared by Professor Channing for the Boylston Professorship in Rhetoric and Oratory at Harvard. Consisting of twenty lectures, or articles, this volume—like the complete series—is designed not to present a systematic view of rhetoric but rather, in the words of the author, to offer "essays upon subjects suggested by rhetoric." In addition to the lectures there is a "Bibliographical Notice," prepared by Richard H. Dana, Jr.

The first lecture, entitled "The Orator and His Times," is a reprint of the address delivered in the chapel at Harvard College, December 8, 1819, on the occasion of Channing's induction into the office of Boylston Professor of Rhetoric and Oratory, an office which he held for 32 years. Other lectures are upon such subjects as: "General View of Rhetoric," "Elocution, A Study," "Demonstrative Oratory," "Deliberative Oratory," "Judicial Oratory," "Eloquence of the Pulpit," and several upon such related topics as "Literary Tribunals," "A Writer's Preparation," and "The Study of Our Language."

Two considerations here suggest themselves to the present-day student of public address: (1) In what tradition of rhetoric are these lectures? (2) Of what interest. or value, are they?

By both implication and statement they represent the full-bodied tradition of rhetoric commonly designated as classical. Throughout, they partake of that tone, that concept of the purpose of public address, that breadth of scope which distinguish classical rhetoric from the sophistic. One would expect as much from Channing, who "was a good classical scholar, and at one time made a particularly careful study of the Greek and Latin orators, and continued to the last to read a few of the poets, and the De Officiis and other essays of Cicero." In addition, one finds evidences of the classical point of view in the author's careful analysis of the relationship between public address and a democratic state (either of antiquity or of the present day), in the distinctions among, and the statement of purposes of, the kinds of public address (demonstrative, deliberative, judicial, and pulpit), in the insistence upon the close relationship between a liberal education and "special instruction" in rhetoric, and in his emphatic defense of rhetoric, properly conceived, against charges of sophism, destruction of individual genius, and absence of any subject matter.

To the present-day student of the theory and practice of public address, this work is of interest. It represents an important chapter in the history of American rhetorical theory (these lectures were delivered over a period of 32 years) as well as a significant indication concerning at least the point of view of instruction in rhetoric at Harvard in the first half of the nineteenth century. In this connection it is perhaps of interest to observe the status of rhetorical instruction at Harvard during Channing's years and also the effect for which he is said to have been responsible. Dana remarks:

> It is in no spirit of disparagement to other institutions that we refer to the fact, that for the last quarter of a century Cambridge has been distinguished for the purity and elegance of its style in composition and elocution. And it is no injustice to other teachers there, indeed it is but uttering their common voice when we add that the credit of this is chiefly due to Mr. Channing. The department of themes, forensics and elocution has not usually, in our colleges, held a high position, compared with the other departments, as respects the determining of academic rank, and the attention to it has been less exact and obligatory. But Mr. Channing carried his department forward until its relative influence was so great that excellence in it became essential to honors and high rank, and neglect of it incompatible with continuance in college at all. Themes, forensics and declamations became frequent, and

distinction in this department more coveted than in any other.

In addition to its interest as a document in history, Channing's work is of considerable intrinsic worth both as a specimen of literature composed in a style which is cultivated and dignified and as a source of ideas concerning rhetoric. While not designed at all as a "systematic view of rhetoric, either in compliance with the statutes of the professorship, or according to any idea of my own," (in this respect distinctly different from John Quincy Adams' *Lectures on Rhetoric and Oratory*, the first of the Boylston Lectures) but essentially a set of "essays upon subjects suggested by rhetoric," it should be, to even a trained teacher of speech, a stimulating body of material on such topics as the relationship between public address and society; the general nature of rhetoric; the four types of oratory; special problems of preaching; and several matters pertaining to style and to literary criticism.

KENNETH G. HANCE,
University of Michigan

Dramatic Reminiscences; or, Actors and Actresses in England and America. By GEORGE VANDENHOFF. London: Thomas W. Cooper and Co.; 1860. Reprinted London: John Camden Hotten; 1865.

In 1839 the Solicitor to the Trustees of the Liverpool Docks had troubles which he thought threatened to unhinge his mind. He does not tell us what these troubles were, only that "they were nearer the heart than the pocket." Whatever they were, they did not long interfere with his extraordinary capacity for initiative and enterprise. When in trouble some men take to drink or to drugs, to gambling or to suicide; George Vandenhoff took to the stage, which, he remarks, "saved me from any, and all of the others." After nearly twenty years he must have felt himself cured, for he forsook the stage and returned to the practice of law, this time in America where he had done most of his acting.

All this is set down in a book of reminiscences which covers his career from the time he joined the Covent Garden Theatre's *corps dramatique* with nothing much more to recommend him than his father's fine reputation as an actor and his own sublime self-assurance, until he retired in 1858 to practice law. To students of dramatic history or dramatic technique and theory this book is of considerable interest. It contains first-hand impressions and criticisms of Macready, Edmund Kean, whom he saw as a child, Mrs. Siddons, Charles Kemble, the elder Booth, and others. It describes in much vividness and detail the operations back-stage at Covent Garden in the early 1840's, the Green-Room, the reading of the new play to the company by the playwright, the assigning of parts and the tension which attended that business, the routines of the call-boy and the nice distinctions in courtesy accorded by him to greater and lesser members of the company. It recites the characteristic failings of prompters and the catastrophes which overtook actors who relied too heavily upon the prompter's good offices. It gives a clear picture of the star-system in operation and the utter negation of all but the principal role to which that system led. It shows, too, the practice of standardized stage business or what the author calls the "conventional action of the scenes." All of these things, of course, are familiar items to even the most casual student of dramatic history, but this book has the merit of re-presenting them in clear and spontaneous fashion.

The volume also contains much sound doctrine on the nature of acting, such as the complaint that "It seemed to be forgotten that acting is, or ought to be, a copy of nature; and that the tragic style is only an elevation of the simply natural one . . . ," that the apparent spontaneity of an actor like Edmund Kean "was carefully premeditated and prepared," and stern admonitions to young actors about the "high importance of a strict, conscientious, exact study of the text of the author to start with." There is a very sensible protest against spectacular productions of Shakespeare:

> It is ruinous to the poet to make him stand as the mere *letter-press* to the *tableaux*. If *spectacle* is to be the main feature of our theatres—if the public taste has become so pampered by indulgence, that it can only be tempted by show and glare, then, I say, give it *spectacle, pure et simple;* let the action and the dialogue be mere canvas-lines and clothespegs, and let them be chosen and arranged as such; but do not let us degrade the verse of him to whom Nature gave the "golden keys"
>
> "That can unlock the gates of joy,
> Of horror, woe, and thrilling fears,

> Or ope the sacred source of sympathetic tears,"—
>
> do not let us make a *pack-horse* of *his* verse, to carry the scene-painter, the costumer, and the carpenter in triumph to the *gods!*

My copy, dated 1865, which I have not compared with the first editions printed five years earlier, presents one puzzle. It contains a most incredibly censorious preface by Henry Seymour Carleton, spanking the author for "the foul rumours and vile innuendoes that darken the memory of one who now sins no more, and to whom the grave should, at least, have proved a refuge from the intrusion of rude curiosity or sacrilegious malice." I hasten to assure the modern reader that such rumors and innuendoes form no considerable or very disturbing part of the work.

ROSS SCANLAN,
The City College of New York

The Princeton Text Book in Rhetoric. By MATTHEW B. HOPE. Princeton, N.J.: Printed by John T. Robinson, 1859; pp. 289.

This work is a "printed—but not published" textbook in rhetoric "for the use of the author's own pupils." It consists of four parts: Part I, entitled "Conviction"; Part II, "Persuasion"; Part III, consisting of chapters on Invention, Arrangement, and Style; and Part IV, "Elocution."

The author introduces his work with several "definitions and distinctions." He conceives of rhetoric as embracing both science and art, for "in Rhetoric we seek to lay down THE ART; by classifying and reducing to practice the scientific principles—i.e., the laws of human nature—which underlie, and account for, the special phenomena" of conviction and persuasion. Specifically, he defines rhetoric as an art that "uses articulate language, as its proper instrument" and has "for its special object: 1. to convince, and 2. to persuade."

The author also carefully distinguishes between the logical and the rhetorical processes, the former being regarded as "the work of philosophers," the latter "that of the advocate."

In Part I (Conviction) Hope presents and develops such topics as the nature and classification of arguments, the ends or uses of argument, presumption and burden of proof, arrangement of arguments, and refutation. Part II (Persuasion) is concerned with an analysis of the process of persuasion, a discussion of motives of action, a treatment of the "laws of impassioned discourse," and an analysis of "sympathy as an instrument of power, in eloquence"—the "right" character in the speaker, or the means of gaining the confidence of the audience. In Part III the author considers methods of preparation, Invention, Arrangement (Introduction, Proposition, Division, Narration, Argument, and Conclusion), and Style. In Part IV (Elocution) he discusses "the claim of Elocution to a place in Rhetoric," saying that "Elocution is to discourse, what performance is to music"; and that embraces voice, vocal culture, and action. Several references are made to the "authoritative" works of Rush and Austin (*The Philosophy of the Human Voice* and *Cheironomia*), to which the student is referred for a thorough treatment of these aspects of rhetoric.

The Princeton Text Book in Rhetoric is distinctly in the classical rhetorical tradition. In scope and tone, as well as in the wealth of reference, it is unmistakably in that tradition represented by Aristotle, Cicero, and Quintilian in the classical period and by such moderns as Whately. Specifically, it conceives of rhetoric as being an inclusive art with the constituents of Invention, Arrangement, Style, and Elocution. Furthermore, its tone is classical in that it stresses the importance of Invention, especially the nature and use of arguments.

Not only in scope and tone is this work in the classical rhetorical tradition. In its expressed and implied reference to members of this tradition—ancient and modern—it can be similarly classified. For one thing, it received its inspiration from, and is constructed upon, Whately's *Elements of Rhetoric.* Of this Hope says in the Preface: "The inducement leading to its preparation grew out of the author's experience, in the class room, in the use of WHATELY'S RHETORIC—and its object is to facilitate the methods of instruction there in use. . . ." In addition, there is frequent reference to Aristotle, Cicero, and Quintilian, as well as to Greek and Roman rhetoric and oratory in general. For instance, Aristotle is cited on such topics as proofs, the three-fold character of the orator, and problems of arrangement. Cicero, the rhetorician, is cited on Arrangement, Style, and Delivery; and his orations are alluded to with respect

to similar topics. Similarly, Quintilian is quoted at several points, particularly with respect to the arrangement of the materials of the speech.

Other influences and associations are also evident. By emphatic statement from the author, "suggestive assistance" was rendered by Theremin's *Eloquence a Virtue, or Outlines of a Systematic Rhetoric* and by Day's *Elements of the Art of Rhetoric*. In addition, as previously observed, there are evidences of close association with Rush and Austin on aspects of Delivery; at one point, for instance, the author says: "The chief work on this subject [action] is *Austin's Cheironomia*—as Rush is the great authority, on the subject of voice."

To the present-day student of the theory and practice of public address, this work is of practical value as well as of academic interest. Through emphasis, statement, and illustration it adds to our knowledge of certain topics of rhetoric, only a few of which can be mentioned here: (1) the distinction between the logical and rhetorical processes (investigation vs. proof)—a distinction increasingly significant as interest in discussion as a complement to persuasion grows; (2) a four-step process of induction which is clearly defined and well illustrated; (3) presumption and burden of proof—a ten-page elucidation of this important but not too satisfactorily discussed topic of rhetoric; (4) the relative merits of four methods of preparation: writing and reading, memoriter, extempore, impromptu ("absolute extempore") —a twelve-page discussion of advantages and disadvantages; (5) the necessary inclusion of Delivery in a body of rhetorical principles—a discussion designed to refute those persons who disparage the place which some writers assign to it.

KENNETH G. HANCE,
University of Michigan

IN THE PERIODICALS

DORIS G. YOAKAM, *Editor*

RHETORIC, PUBLIC ADDRESS, AND RADIO

ANONYMOUS, "Making Good Use of the Radio," *Highlights*, V (April, 1944), 27-28.

An interesting experiment in the field of radio is being conducted in a "Community Radio Workshop" in Winston-Salem, North Carolina.

BLAKE, WARREN E., "Cicero's Greek Text of Herodotus," *American Journal of Philology*, LXV (April, 1944), 167-169.

Cicero's use of the story of Cleobis and Biton as part of his argument that death is not an evil is here analyzed.

BRUNER, JEROME S., "Public Opinion and America's Foreign Policy," *American Sociological Review*, IX (February, 1944), 50-56.

Included in this article is consideration of the bases of American opinion on foreign affairs and the public's conception of the mechanics of collective, international action.

CASEY, RALPH D., "British Politics—Some Lessons in Campaign Propaganda," *The Public Opinion Quarterly*, VIII (Spring, 1944), 72-83.

Party political propaganda is something that goes on all of the time in England. It is not characterized by sporadic campaigns of three or four months of enthusiasm preceding an election.

CORSON, JOHN J., "The Role of Communication in the Process of Administration," *Public Administration Review*, IV (Winter, 1944), 7-15.

How can an administrator devise and use effective means of communication to enable him to project his leadership to the most remote of his employees?

FERGUSON, LEONARD W., "An Analysis of the Generality of Suggestibility to Group Opinion," *Character and Personality*, XII (March, 1944), 237-243.

Among questions discussed by the author is "To what extent is susceptibility to group opinion dependent upon the attitude variables which constitute the stimulus material?"

FORMAN, HARRISON, "The Voice of China," *Collier's*, CXIII (June 17, 1944), 14, 85.

The author describes Chungking's radio station, and tells how XGOY, manned by "the world's strangest collection of technicians," manages to keep China's allies informed.

GUNDLACH, RALPH H., "How Well Do Children Identify the Sponsors for Their Favorite Radio Programs?" *The Pedagogical Seminary and Journal of Genetic Psychology*, LXIV (March, 1944), 111-117.

The author's purpose in this article is to measure the popularity of various radio programs designed more especially for children, and to attempt to determine how effectively the sponsors for the various programs get themselves identified.

JANOWITZ, MORRIS, "The Technique of Propaganda For Reaction: Gerald L. K. Smith's Radio Speeches," *The Public Opinion Quarterly*, VIII (Spring, 1944), 84-93.

A report on an analysis of the character of Smith's propaganda methods, and an attempt to discover what has brought Smith the following he has acquired.

KING, JOE J., "Small Farmers of the Pacific Northwest Organize Neighborhood Discussion Groups," *Rural Sociology*, IX (March, 1944), 38-44.

In Lewis County, Washington, neighborhood discussion groups provide the mechanism for individual well-being as the result of group thought and action.

KNAPP, ROBERT H., "A Psychology of Rumor," *The Public Opinion Quarterly*, VIII (Spring, 1944), 22-37.

An attempt to systematize the field of rumor, its causes and its consequences.

LEE, ALFRED MCCLUNG, "Techniques of Social Reform: An Analysis of the New Prohibition Drive," *American Sociological Review*, IX (February, 1944), 65-77.

The Prohibitionist and Anti-Prohibitionist agitation movements that have swept the United States during the past century furnish ample material for study of the nature of reformist movements. Much may also be learned from such a reform movement as that currently agitated by the Prohibitionists.

RODELL, FRED, "Wendell Willkie: Man of Words," *Harper's Magazine*, CLXXXVIII (March, 1944), 305-312.

One of Willkie's special characteristics is articulateness. Words have carried him far and may yet carry him farther.

DRAMA AND INTERPRETATION

BEISWANGER, GEORGE, "Theatre Today, Symptoms and Surmises," *Journal of Aesthetics and Art Criticism*, III, No. 9-10 (Special Issue), 19-29.

The state of the theatre in the United States today, including the commercial, the subsidized, the college and university, and the civic theatre, is here discussed.

GIDE, ANDRÉ, "An Introduction to Goethe's Theatre," *The Kenyon Review*, VI (Spring, 1944), 161-179.

A discussion of the forces and credos found in Goethe's writing.

HALLINE, ALLAN G., "Maxwell Anderson's Dramatic Theory," *American Literature*, XVI (May, 1944), 63-81.

Anderson has been generous in expressing his ideas about drama. Thus, a well-ordered statement of his dramatic theory and of its integration with his philosophy is available.

HEWITT, BARNARD, "Max Reinhardt," *The High School Thespian*, XV (April, 1944), 10-11.

Among Max Reinhardt's many contributions to the theatre is a paving of the way for the direct-to-the-audience style of plays.

LIVARDY, JOHN P., and M. RETTINGER, "Scoring Stage Design," *Electronic Industries*, III (April, 1944), 116-117, 210, 212, 214, 216.

Streamlined acoustic design for movie studios is depicted in this article.

MCCARTHY, MARY, "Theatre Chronicle: Winter in the Theatre," *Partisan Review*, XI (Spring, 1944), 168-172.

The New York theatre has experienced a "big sad year" this season.

MCFADDEN, DOROTHY L., "The Future of Professional Children's Theatre," *The Players Magazine*, XX (February, 1944), 9-11.

The President of Junior Programs, Inc., tells of progress and outlook for the children's theatre.

SAMPLEY, ARTHUR M., "Theory and Practice in Maxwell Anderson's Poetic Tragedies," *College English*, V (May, 1944), 412-418.

Anderson's plays show that the playwright's formulas for drama do not always succeed. He refutes his "critical theory."

SPENCER, BENJAMIN T., "King Lear: A Prophetic Tragedy," *College English*, V (March, 1944), 302-308.

In *King Lear* is embodied the virtues and shortcomings of Renaissance civilization. The play is not so much the tragedy of an individual as of a civilization.

TELBERG, INA, "Heroes and Villains of Soviet Drama," *American Sociological Review*, IX (June, 1944), 308-311.

After a study of a sample of seventy Soviet plays, the author attempts to compute the values which the State-sponsored and party-supervised theatre are trying to promote.

TUTTLE, HAROLD SAXE, "The Play's the Thing Now!" *The Bulletin of the National Association of Secondary-School Principals*, XXVIII (May, 1944), 62-65.

The educational value of drama is still too little understood and too little appreciated.

UZZELL, THOMAS H., "The Principles of Drama," *College English*, V (April, 1944), 358-363.

The principles involved in drama are essentially less complex than those used in fiction.

ZANUCK, DARRYL, "The Movies Are Coming of Age," *The American Society Legion of Honor Magazine*, XV (Spring, 1944), 43-45.

At no time in its history has Hollywood been as aware of its educational and social responsibilities as it is today. The movie industry shows promise of becoming a constructive force in the education and enlightenment of all people.

SPEECH SCIENCE

GRAVES, GRANT O., and LINDEN F. EDWARDS, "The Eustachian Tube: A Review of the Descriptive, Microscopic, Topographic and Clinical Anatomy," *Archives of Otolaryngology*, XXXIX (May, 1944), 359-397.

A detailed account of the anatomy and physiology of the eustachian tube. Included is also a description of eustachian-tube malformations and inefficiencies.

HARMAN, SIDNEY, "Distribution Lines of the Sound System," *Service*, XIII (April, 1944), 10-12.

Emphasized is the fact that the various components of the sound system must be put together properly to insure satisfactory service.

HARPUDER, KARL, "Muscular Contraction, Fatigue and Training," *Archives of Physical Therapy*, XXV (March, 1944), 135-143.

This is part I of a series of articles, and deals with muscular contraction and fatigue.

JOBSON, T. B., "Audibility of the Radio Voice," *Proceedings of the Royal Society of Medicine*, XXXVII (April, 1944), 263-269.

An otologist describes radio-speech audibility and intelligibility for normal and for deafened people.

KING, JACK, "Radio Speaker Tests," *Radio Craft and Popular Electronics*, XV (June, 1944), 537, 564.

Types of loud speakers, and requirements for their efficiency, are analyzed.

LARSELL, O., *et al*, "The Development of the Organ of Corti in Relation to the Inception of Hearing," *Transactions American Academy of Ophthalmology and Otolaryngology* (May-June, 1944), 333-357.

Investigations on tonal localization are explained. Experimental subjects were opossums.

MOELK, MILDRED, "Vocalizing in the House Cat; A Phonetic and Functional Study," *The American Journal of Psychology*, LVII (April, 1944), 184-205.

Ontogenic development of the speech of the cat is delineated.

MOORHOUSE, C. W., "A High-Fidelity Peak-Limiting Amplifier," *QST*, XXVIII (May, 1944), 19-21, 76.

The author describes a peak-limiting amplifier constructed after study of several recent designs.

POWELL, TED, "Audio Distortion," *Radio Craft and Popular Electronics*, XV (April, 1944), 409, 433.

A non-mathematical discussion of various types of audio distortion effects.

PUGSLEY, D. W., "Fundamentals of Magnetic Recording," *QST*, XXVIII (May, 1944), 10-12.

This article presents information on the basic principles involved in magnetic recording and a description of a current recorder and playback unit.

RACKEY, C. A., "Conserving Small Tubes in Audio Service," *Electronics*, XVII (April, 1944), 140-142, 393-394.

Practical suggestions are given for achieving small-tube economies which are necessitated by war shortages.

REVESZ, G., "The Language of Animals," *The Journal of General Psychology*, XXX (April, 1944), 117-147.

The linguistic activity of animals is analyzed.

SHILTON, A., "A Machine for Harmonic Synthesis," *The Proceedings of The Physical Society*, LVI (March 1, 1944), 130-132.

The author tells how to build a compact and easily portable machine for demonstrating sound waves.

SOOY, FRANCIS A., "A Homemade Camera for Kodachrome Laryngeal Photography," *The Annals of Otology, Rhinology and Laryngology*, LIII (March, 1944), 163-167.

Simplicity and low cost are emphasized in this description of a camera for laryngeal color photography similar to that described by Brubaker and Holinger.

SPRAGUE, JAMES M., "The Hyoid Region in the Insectivora," *The American Journal of Anatomy*, LXXIV (March, 1944), 175-216.

The results of anatomical study of the hyoid area in insectivora.

WILDE, PERCIVAL, "The New Zenith Hearing Aid," *Consumers' Research Bulletin*, XIII (March, 1944), 24-25.

The assets and liabilities of the Zenith Hearing Aid are presented in frank discussion.

PHONETICS AND SPEECH USAGE

BENDER, JAMES F., "This Problem of Pronunciation," *Printers' Ink* (March 24, 1944), 32-34.

The author discusses standards of speech and pronunciation.

BLOOMFIELD, LEONARD, "Secondary and Tertiary Responses to Language," *Language*, XX (April-June, 1944), 45-55.

A discussion of conventional popular statements about language, and of certain characteristic reactions called forth when these are brought into question.

BRYANT, MARGARET M., "Order in Sentences," *College English*, V (May, 1944), 434-438.

The study of English word order should not be neglected.

BUCKHAM, JOHN WRIGHT, "Exclamatics," *The Educational Forum*, VIII (May, 1944), 409-414.

Exclamatics is the science of exclamations. These apparently "worthless waifs and strays of expression" prove upon inspection to be rich in meaning.

CHRIST, HENRY I., and JOSEPH BELLAFIORE, "The Semantic Approach to Vocabulary Study," *High Points*, XXVI (April, 1944), 26-32.

Semantics begins where the dictionary "leaves off." It adds discipline to vocabulary study.

DOBBIE, ELLIOTT V. K., "The Word 'Commando,'" *American Speech*, XIX (April, 1944), 81-90.

The word "commando," as far as the author has been able to discover, is the only distinctively South African contribution to the vocabulary of World War II.

DUTILLY, ARTHEME, "An Inexhaustible Source of Linguistic Knowledge," *Proceedings of The American Philosophical Society*, LXXXVII (May 5, 1944), 403-406.

A wealth of material concerning Indian linguistics is to be obtained from the Oblate missionaries of Canada.

FLESCH, RUDOLF, "How Basic is Basic English?" *Harper's Magazine*, CLXXXVIII (March, 1944), 339-343.

Basic English is neither basic nor English, but it is still a thousand times better than the academic or bureaucratic jargon used in everyday speech.

HAYAKAWA, S. I., "Linguistics and the Future: Some Implications of General Semantics," *ETC: A Review of General Semantics*, I (Spring, 1944), 148-153.

The author suggests redirection of study for the semanticist in his efforts to formulate the science of sciences.

KAPLAN, MILTON A., "American Speech in Radio Poetry," *American Speech*, XIX (February, 1944), 28-32.

Radio limitations force the poet to use the dramatic language of conversation. As a result his poetry becomes a vital force in the lives of his audience.

MACAULAY, ROSE, "Against Basic English," *The Atlantic Monthly*, CLXXIII (April, 1944), 58-60.

The disadvantages of Basic English are cited as an anti-Basic author sticks to her guns.

MENCKEN, H. L., "War Words in England," *American Speech*, XIX (February, 1944), 3-15.

A few of the deliberate word coinages of British newspaper columnists during World War II have gained popularity. Listed in this article are a number of terms encountered with frequency in the newspapers of England.

NURNBERG, MAXWELL, "Slanguage," *Good Housekeeping*, CXVIII (June, 1944), 44, 79.

Slang expressions have been used for thousands of years. The best slang lasts because it has roots in the imagination and because it takes a vivid shortcut to thought.

OGDEN, C. K., "Will Basic English Become the Second Language?" *The Public Opinion Quarterly*, VIII (Spring, 1944), 3-9.

The possibilities of the use of Basic English are unbounded.

SCHOLL, EVELYN H., "New Light on Seventeenth Century Pronunciation from English School of Lutenist Song Writers," *PMLA*, LIX (June, 1944), 398-445.

After examining the songs of the Lutenist School in studying pronunciation, the author believes that "spoken language is more fluid, less mechanical than is assumed by students of the printed word or rigorous metrical theorists."

PSYCHOLOGY AND PATHOLOGY OF SPEECH

ASH, J. E., "The Laryngeal (Vocal Cord) Node," *Transactions American Academy of Ophthalmology and Otolaryngology* (May-June, 1944), 323-332.

In practically every one of the 138 cases of laryngeal node reported upon in this article, there is a specific history of misuse or excessive use of the voice.

BELGUM, DAVID, "Stuttering," Hygeia, XXII (May, 1944), 346-347, 391.

A University of Minnesota student stutterer tells of his experiences in speech correction.

BENDER, JAMES F., "Seven Simple Tests of Motor Coordination," *The Volta Review*, XLVI (May, 1944), 267-310.

Teachers of the deaf should be concerned about tests of motor coordination because of the relationship of deafness and spastic paralysis.

BLADY, JOHN V., and W. EDWARD CHAMBERLAIN, "Treatment of Carcinoma of the Larynx By Roentgen Irradiation," *The American Journal of Roentgenology and Radium Therapy*, LI (April, 1944), 481-495.

The authors record an analysis of cases of laryngeal cancer treated at Temple University Hospital from 1931 to 1937.

BRAM, ISRAEL, "Thyroid Disease in Youngsters Under Age Sixteen," *Archives of Pediatrics*, LXI (June, 1944), 300-310.

Thyroid disease in children differs from that in adults in several respects.

BYARS, LOUIS T., "Plastic Surgery," *The American Journal of Nursing*, XLIV (April, 1944), 334-342.

The possibilities and limitations of plastic surgery are presented, including those of cleft palate. Instructions are given for nursing care in post operative conditions.

COLEMAN, CLAUDE C., "Surgical Lesions of the Facial Nerve: With Comments on its Anatomy," *Annals of Surgery*, CXIX (May, 1944), 641-655.

Motility can be restored to a paralyzed face by direct suture, nerve graft or anastomosis. Great improvement in symmetry of features will result.

CRISSMAN, PAUL, "Are Psychological Data and Methods Subjective?" *Psychological Review*, LI (May, 1944), 162-176.

Psychological subject-matter and methods are found by the author to have a relatively high order of subjectivity.

FRACKELTON, BERNEDA, "Adjustments of the Deaf," *American Annals of the Deaf*, LXXXIX (May, 1944), 173-181.

The author summarizes questionnaires sent to deafened people, and is able to present first-hand information on the adjustments that the deafened person must make to recompense for loss of hearing and of speech.

HILLMAN, CHARLES C., "The Army Rehabilitation Program for the Blind and Deafened," *The Journal of the American Medical Association*, CXXV (June 3, 1944), 321-323.

This article tells of the needs and plans for rehabilitation, and compares them with the problems of the last war.

JOHNSON, WENDELL, and WARREN H. GARDNER, "The Auditorily and the Speech Handicapped," *Review of Educational Research*, XIV (June, 1944), 241-263.

A review of publications in the field since 1941.

LARKIN, J. C., "Aero-Otitis Media," *The American Journal of Roentgenology and Radium Therapy*, LI (February, 1944), 178-185.

Roentgen examination is being applied to cases of aero-otitis in an attempt to study the mechanism of the injury and to find a possible remedy.

LAVOS, GEORGE, "The Reliability of an Educational Achievement Test Administered to the Deaf," *American Annals of the Deaf*, LXXXIX (May, 1944), 226-232.

Experiments carried on at the Michigan School for the Deaf tend to uphold the reliability of educational tests in measuring achievements of the deaf.

LINDSAY, J. R., RUSSEL H. MORGAN and JOSEPH M. WEPMAN, "The Cricopharyngeus Muscle in Esophageal Speech," *The Laryngoscope*, LIV (February, 1944), 55-65.

A technique for fluoroscopic analysis of the mechanism of esophageal voice production is demonstrated.

MORRIS, D. W., STANLEY S. AINSWORTH and MIRIAM D. PAULS, "Speech Defectives," *Journal of Exceptional Children*, X (May, 1944), 213-215.

The authors record progress made in the field of speech correction during the last decade.

PRICE, BRONSON, WENCEL J. KOSTIR and W. MARK TAYLOR, "A Twin-Controlled Experiment on the Learning of Auxiliary Languages," *Genetic Psychology Monographs*, XXIX (May, 1944), 119-154.

A method of studying the comparative ease of learning two languages is presented. It consists of using selected pairs of identical twins as the learners.

RANKIN, FRED W., and WALTER E. BARTON, "Present Status of Rehabilitation in the United States Army," *The Journal of the American Medical Association*, CXXV (May 27, 1944), 256-258.

An account of the Army reconditioning program, including treatment of the blind and deaf.

RUTHERFORD, BERNEICE R., "Children Who Do Not Talk," *Understanding the Child*, XIII (June, 1944), 13-15, 19.

Histories of children with delayed speech are given to illustrate some of the effects of poor speech upon the behavior of the individual.

VOELKER, CHARLES H., "A Preliminary Investigation for a Normative Study of Fluency: A Clinical Index to the Severity of Stuttering," *American Journal of Orthopsychiatry*, XIV (April, 1944), 285-294.

The author begins his measurement of fluency by recording and analyzing the speech of 62 normal speakers.

SPEECH PEDAGOGY

BACKUS, OLLIE, and HARRIET M. DUNN, "Experiments in the Synthesis of Clinical Methods into a Program of Rehabilitation," *The Journal of Speech Disorders*, IX (March, 1944), 1-17.

The authors describe two summer programs in speech rehabilitation, one in Pennsylvania State College and one in the University of Michigan.

BURGER, ISABEL B., "The Creative Dramatics Project in the Trailer Camp," *The Players Magazine*, XX (April, 1944), 6-7, 26-27; (May, 1944), 6-8, 27.

A creative dramatics program is depicted in this article, beginning with the first meeting of a group and ending with the actual production of a play before an audience.

COPE, FLORENCE, "Radio Scripts as Reading Material," *The Elementary English Review*, XXI (February, 1944), 46, 65.

Radio programs have helped an eighth grade class in Tennessee to learn history and to learn improved reading habits.

EGINTON, DANIEL P., "Conversation: Queen of Speech Arts," *The Journal of Education*, CXXVII (May, 1944), 163-164.

Conversation is important. Ten rules are listed for the friendly art of good talk.

GORDON, DOROTHY, "Radio for Children: Ours, Our Allies', Our Enemies'," *The Elementary English Review*, XXI (April, 1944), 130-134, 137.

Germany, England and Russia have recognized the importance of radio as an educational weapon. American radio must play its part. Simple news programs for children could be a start.

GRIFFITHS, CIWA, "News Service for the Hard-of-Hearing Child," *California Journal of Elementary Education*, XII (May, 1944), 207-213.

The Consultant in Education of the Hard-of Hearing, California State Department of Education, tells of California's hearing program, and makes suggestions on how the classroom teacher can help the hard-of-hearing child.

HARGIS, DONALD E., "An Extra-Curricular Discussion Program," *The Gavel*, XXVI (May, 1944), 56-57, 64.

The University of Oregon group-discussion program is explained.

JOINER, ENFIELD, "The Work at General Hospital No. 11," *The Volta Review*, XLVI (March, 1944), 153-156.

The author tells of the work done in speech and hearing re-education at the end of the last war.

KRAMER, J. HOWARD, "Speech Education in the Secondary School," *The Bulletin of the National Association of Secondary School Principals*, XXVIII (May, 1944), 59-61.

The first step made by the author in planning a speech program was to submit a comprehensive list of speech activities to students enrolled in four high schools in order to determine daily practical speech needs and activities.

LEWIS, J. C., "Suggestions for Speech Improvement," *The Volta Review*, XLVI (March, 1944), 158, 186, 188.

Definite suggestions on eliminating bad voices are given to hard-of-hearing people by a hard-of-hearing man "who practices what he preaches."

MCDONAGH, EDWARD C., "Let's Grade the Professors," *American Association of University Professors Bulletin*, XXX (February, 1944), 83-86.

Arguments offered in defense of grading students apply equally well to the grading of teachers. Classroom instruction would improve if such a practice were established.

MONTAGUE, HARRIET, "How to Help the Hard of Hearing," *The Volta Review*, XLVI (June, 1944), 345-348, 372, 374.

Practical suggestions are given to friends and family members on how to treat the hard-of-hearing person.

PACKARD, FREDERICK C., "Learning to Listen," *The Harvard Educational Review*, XIV (May, 1944), 197-201.

If college students were taught to listen more accurately there would result better standards of everyday utterance and better appreciation of literature. The English class should have access to a voice recorder, a phonograph, and a listening room.

ROBERTS, HOLLAND D., "Teaching Speech and Writing for Significant Living," *Cali-*

fornia Journal of Elementary Education, XII (May, 1944), 214-220.

The author believes that "probably the greatest need of our schools today is the building of a clear program of speech development for every child which will recognize that oral expression comes first in human development."

ROTTER, JULIAN B., "The Nature and Treatment of Stuttering: A Clinical Approach," *The Journal of Abnormal and Social Psychology,* XXXIX (April, 1944), 150-173.

In this article "a working hypothesis" for the understanding and treatment of stuttering is explained. The theory presents a framework in which individual stutterers can be studied rather than one that attempts to give a single explanation for all stuttering. Eight case histories are included.

SPRIGGE, ELIZABETH, "Youth Goes to Parliament," *Recreation,* XXXVIII (May, 1944), 95-96, 108, 110.

The young people of Great Britian are conducting "Youth Parliaments" in an effort to keep themselves informed of world developments.

SPURR, FREDERICK S., "Public Speaking in a Foreign Language," *The Modern Language Review,* XXXIX (May, 1944), 422-424.

The author suggests carrying public-speaking principles and practices into the foreign-language classroom.

STANISTREET, GRACE MARIE, "Pantomime Is Easy," *Recreation,* XXXVIII (May, 1944), 72-74.

Years of camp experience have given the writer of this article serviceable ideas for the presentation of informal, almost "rehearsalless" plays.

STASNEY, KATHRYN, "Speech Correction and the Classroom Teacher," *The Elementary English Review,* XXI (April, 1944), 142-145.

The speech correctionist of Alhambra, California, Schools, suggests ways in which the classroom teacher can assist in the speech re-education program.

STEWARD, ANN, "Creative Listening," *The Writer,* LVII (June, 1944), 163-167.

There is an art to listening.

TEMPLETON, F. L., "Inspiring Discussion," *Industrial Arts and Vocational Education,* XXXIII (June, 1944), 232.

The author reports on a unique method of stimulating discussion in an industrial arts meeting.

TOOZE, RUSSELL, "Two Methods of Teaching Oral English," *California Journal of Secondary Education,* XIX (April, 1944), 200-203.

This article tells how the Delano Joint Union High School in California experimented with the "laboratory method" of teaching oral English.

WHITE, MARGARET L., "A Speech Improvement Program for the Primary Levels," *The Elementary English Review,* XXI (April, 1944), 138-141.

A survey of the speech of Cleveland Public School children was made in 1940. This article reports on the results of the survey and on the speech improvement program of Cleveland.

WICKMAN, KATHARINE M., and WILLIAM S. LANGFORD, "The Parent in the Children's Psychiatric Clinic," *American Journal of Orthopsychiatry,* XIV (April, 1944), 219-225.

Methods for giving therapeutic service to parents are suggested.

WILCOX, JOHN C., "About 'Tone Placing,'" *The Etude Music Magazine,* LXII (June, 1944), 327.

Tone placement is a good pedagogical device, for it helps to give the student imagery. The teacher should remember that tone placement is a psychological device.

NEWS AND NOTES

RUTH P. KENTZLER, *Editor*

(Hereafter please send items of interest for this department to the incoming Editor of News and Notes: Ota Thomas, Hunter College, New York City.)

Joseph F. Smith, First Vice-President of the ASSOCIATION, visited the Central States and East during April and May in making preparatory plans for the 1944 Social Reconstruction Conference to be held in Chicago, December 27-30. On the trip he also gave the following series of addresses and readings: University of Denver student convocation, April 18, an address on "Contemporary Poetry"; University of Missouri, April 20, a reading of Stephen Vincent Benet's *Western Star* before the Columbia speech teachers and students, and on April 22 an address to the Faculty Club on, "My Church and People"; Wabash College V-12 and faculty assembly, April 24, a reading of Eric Knight's *The Flying Yorkshireman;* University of Wisconsin, April 26, under the auspices of the Department of Speech, a public reading of Benet's *Western Star;* Northwestern University, April 28, at the Ridge Community House under the auspices of the School of Speech, a reading of Benet's *Western Star.* During May he was in Washington and New York City.

* * *

Bower Aly of the University of Missouri, W. Norwood Brigance of Wabash College, and W. Hayes Yeager of George Washington University were the official delegates of the ASSOCIATION to the Conference of Constituent Representatives of the American Council on Education, held in Washington on May 4 and 5. Among the problems considered by the Conference were: 1) Implications of the proposed compulsory military service after the war; 2) Implications for civilian education of wartime educational experiences; 3) Changes in professional education and their implications for pre-professional education; 4) Relation of religion and education; and 5) How should a federally-financed program of education for discharged military personnel operate?

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On May 2, 3, 4, and 5 the following officers met in Washington for a consideration of ASSOCIATION affairs: Bower Aly, President; Joseph F. Smith, First Vice-President; W. Hayes Yeager, Executive Secretary; Rupert L. Cortright, Business Manager; W. Norwood Brigance, Editor of the JOURNAL; and Karl R. Wallace, Editor-elect of the JOURNAL. Among the problems discussed were: 1) Is our profession now in a period of crisis? 2) Should interested members of the profession now give systematic attention to plans for the future? 3) Will the planning tables for American education continue to be in the East—in Washington or in New York? 4) Would reasons of prudence and economy dictate the centering of our ASSOCIATION'S business offices in the East—Washington or New York—for the period of the immediate future?

These, and other related questions explored at the Washington Conference, will be further considered by the Executive Council in December.

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Colonel Harold F. Harding, on leave from George Washington University, recently returned from overseas to attend the Army Command and General Staff School at Fort Leavenworth, Kansas. After completing the course he was given a 16-day leave before returning to duty.

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Elbert R. Moses, Jr., Assistant Professor of Speech on military leave from Ohio State University since April of 1942, is stationed in Washington, D.C. He is commanding officer of the 2514th Army Specialized Training Unit of the George Washington University School of Medicine, Adjutant for the Headquarters, and Assistant Professor of Military Science and Tactics. He holds a commission as captain in the signal corps.

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Harold P. Zelko, on leave from Pennsylvania State College, is now in Washington serving as Administrative Officer in the

Training Section, Office of the Chief of Engineers, War Department.

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Among other teachers of speech on special duty in Washington are the following:

Donald Hayworth, Chairman of the Department of Speech in Michigan State College, left the directorship of the National Red Cross Speaking Bureau to accept an executive position in the Coal Conservation Program of the Department of Interior. George Beauchamp, formerly Professor of Speech in Manchester College, is Executive Secretary of the Inter-Agency Committee of the Office of War Information. His wife, Catherine Beauchamp, who has also taught speech in Manchester College, is writing radio materials and developing school programs for the War Food Administration. William Millson, formerly on the speech staff of Western Reserve University, is executive secretary of the Department of Agriculture's Post-War Planning Committee. Orville Hitchcock, on leave of absence from Akron University, is a member of the Educational Services staff of the Office of Price Administration. Robert T. Oliver, on leave from Bucknell University, is a Senior Administrative Officer in the War Food Administration, in charge of public relations programs for Food Conservation. George Daugherty, formerly of Pennsylvania State College, is a classification expert for the Personnel Division of Reconstruction Finance Corporation. Walter Emery, of Ohio State University, is an administrative assistant on the Federal Communications Commission. Lt. Henry Roberts, of George Washington University, is now serving in the Navy. Major Ernest Reed of Indiana State Teacher's College, Terre Haute, is in the Army's Training Program.

Out of Washington, but in national service, are two more speech men. Charles Irvin, formerly on the speech staff at Allegheny College, is now overseas with the Red Cross, stationed, at last reports, in North Africa. Lawrence H. Mouat, who received his Ph.D. in speech from Cornell in 1942, is engaged in the Army Training Program at Dayton, Ohio.

Among Congressmen are a number of ex-speech teachers, including Carl Mundt of North Dakota and Jennings Randolph of West Virginia. Ex-Senator Josh Lee, formerly Professor of Speech in the University of Oklahoma, is a member of the Civil Aeronautics Commission.

Various secondary school teachers of speech are also now active in Washington. Mary E. Mohler from Crystal Lake, Illinois, is George Beauchamp's assistant on the Inter-Agency Committee of OWI; Grace McClarran Morr, former teacher at Smithville, Ohio, has an editorial position with the Overseas Branch of OWI. Geneva Cottenger, formerly teacher at Markle, Indiana, and Ora Cottenger, who formerly taught at South Bend, Indiana, are on the secretariat of the Women's International League for Peace.

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Lieutenant Helen Loeb, formerly Director of Speech in State Teachers College, River Falls, Wisconsin, after joining the Women's Army Corps as a private in August, 1943, and being commissioned a 2nd lieutenant in November, 1943, was transferred to the Army Air Forces. She is now assigned to duty with the Aero Medical Laboratory, Wright Field, Dayton, Ohio. She is Associate Editor of the *Air Surgeon's Bulletin*, a monthly publication of the Office of the Air Surgeon.

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The Ohio Association of College Teachers of Speech, at its meeting on April 1, voted to assume the obligations, duties, and functions of the several separate and overlapping organizations that previously had been administering intercollegiate forensics in that state. Henceforth an Activity Committee composed of three persons chosen by the Ohio Association will make all arangements and details for each contest. This committee is to have power to devise and create new contests and activities as the need and demand is felt. The cost of administering the contests is covered by dues of the participating institutions.

The contests thus placed under the centralized administration include debates, oratorical contests, extemporaneous contests, the peace contest, and the women's reading contest.

The committee for administering the contests during 1944-1945 is composed of R. C. Hunter, Ohio Wesleyan; Paul R. Brees, Wittenburg; and James N. Holm, Kent State University, Chairman.

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The New York State Speech Association held its first official meeting on December

29, 1943, at the Hotel Commodore in conjunction with the convention of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH. The agenda included the adoption of the constitution and bylaws of the ASSOCIATION and the election of officers and an executive council of twenty-one members.

The following officers were elected: Loren D. Reid, Syracuse University, President; Mardel Ogilvie, State Teacher's College, Fredonia, Vice-President; and Eleanor Luse, Wells College, Executive Secretary.

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Edwin Duerr, formerly on the theatre staff of Western Reserve and Carnegie Tech, and a past contributor to the JOURNAL, is now directing the *Aldrich Family* on the radio.

* * *

J. Calvin Callaghan of Lehigh University has been granted a leave of absence for the duration in order to serve as Technical Editor in the Training Division of the Columbia University Division of War Research, at the U. S. Navy Underwater Sound Laboratory, Fort Trumbull, New London, Connecticut. On leave of absence from January to October, 1943, he completed his residence for the doctorate in speech in the University of Wisconsin. Returning to Lehigh, he taught ASTP speech and English from October, 1943, to March, 1944, when he was called to his present editorial post at the Laboratory. His new work reflects a hobby for the past ten years, that of teaching technical writing. Work on his dissertation (The Interventionist-Noninterventionist Debate Preceding Pearl Harbor: The Role of Persuasive Speech in a Public Discussion) has consequently been laid aside until the end of the war.

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Hale Aarnes, head of the Department of Speech in the University of South Dakota and manager of station KUSD, has been granted a leave of absence to work on his doctorate in Northwestern University. Elizabeth Koops and Warren M. Lee will take over his speech classes, and R. F. Patterson will manage KUSD.

* * *

In the University of Denver the first three divisions of a program for integrating speech-semantics-personality and human-relations methodologies to other areas, within the framework of a human management laboratory, began during the autumn quarter. All plans are built on area majors that lead to advanced degrees and are primarily conducted at the level of adult education. The first division is for the training of potential leaders in industrial, labor, and government relations; the second is for the training of potential leaders to work in specific minority problems; the third is for the training of workers to conduct group therapy for psychoneurotics.

The core for all divisions of these programs is based upon the newer logic and methods of evaluation, sanity, and adjustment to a world of change. This work is made more functional through a sequence of especially adapted speech-personality courses utilizing psychodramatics and discussion methods. Parallel with this work, and closely correlated with it, the student takes courses in personnel relations, labor relations, government management, public relations, promotion and advertising, sociology of class distinctions, sociometric research methods and field work in his special problem. Those working in minority problems take special work in the anthropology, culture, history, economics of their particular minority problem. The workers in group therapy take special courses in psychospeech and dramatic methods, in art, music, athletics, and recreational methods. All do research projects in their particular enterprises.

This program is being developed with the assistance of community and regional organization and institutions concerned with the problems for which the students are training, as well as business and professional leaders and educators in the city of Denver. Assisted by Wilson Paul and Ernest Henrikson, and faculty from the various departments concerned, the program is being started by Elwood Murray, Director of the School of Speech.

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Two sections of an experimental course in English Expression which integrates speech, writing, listening, and reading have been conducted in the University of Denver during the past three years. In a Workshop during the second summer term of 1944 the new methods developed in this course were criticized and revised for further use in an increased number of sections beginning with the autumn quarter. The integrating core for all of this work is an adaptation of

methods from the speech and reading clinic, psychospeech and psychodramatics, general semantics, and visual-audio aids focused upon the personal adjustments underlying the students' reaction toward linguistic symbols.

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Mrs. Edna Hill Young of the University of Denver was awarded the honorary degree of Doctor of Pedagogy by Hastings College at the June commencement. The degree was awarded for her contributions in originating and developing the moto-kinaesthetic method of speech correction, and for the contributions which these methods have made in children with delayed and defective speech.

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Members of the ASSOCIATION will be interested in the new bulletin, *Communication Arts in the High School Victory Corps,* that has just been issued by the Office of Education, Washington, D.C. One of the chapters in this bulletin, entitled "Speech," was prepared by Magdalene E. Kramer, Karl F. Robinson, and W. Hayes Yeager. Copies of this bulletin may be purchased from the Superintendent of Documents, Washington, D.C., for twenty-five cents. Mr. W. D. Boutwell, the Director of Information of the Office of Education, makes the point that the future interests of the Office of Education in the Communication Arts may in part be determined by the reception accorded this volume. If a large number of copies of the bulletin are sold, it will encourage the Office of Education to do more.

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The opening performance of the U. S. Treasury Department's musical "living newspaper," *Figure It Out,* was given in the Cleveland Heights High School in March. Since then more than a thousand requests for the script have been answered, and about three hundred school and community groups have scheduled productions of the play or have shown an interest in presenting it. The play dramatizes in song, dance, film, and dialogue the basic facts about war finance. A sample script, together with the music, may be obtained by writing to the Education Section, War Finance Division, Treasury Department, Washington 25, D.C.

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The Commission on Teacher Education of the American Council on Education has published a series of studies that are of interest to teachers of speech. The Commission's preliminary report, a book of 178 pages, entitled *Teachers for Our Times,* came off the press in January. Another, *Evaluation in Teacher Education,* by Troyer and Pace, came off the press in May; and *Teacher Education in Service* by Prall and Cushman will be off the press soon. Other books in the series are scheduled to be published later in 1944 and in 1945. For information about these publications, write to the American Council on Education, 744 Jackson Place, Washington 6, D.C.

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Ensign J. Jeffery Auer, on leave from Oberlin College, is now an instructor in the Naval Indoctrination Training School, Hollywood, Florida.

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Florence M. Henderson, formerly of the University of Hawaii and of the University of Illinois, is now on the staff of the Deshon General Hospital, Butler, Pennsylvania.

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Wilbert Pronovost is on partial leave of absence from Queens College and is employed on a part-time basis in research and development on radio communications apparatus for the Army and Navy at the Hazeltine Electronics Corporation Laboratory.

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Earl E. Fleischman has been on vacation from the College of the City of New York since February, and under the stage name of Eugene Earl is playing the role of James Sears in Lillian Hellman's Broadway play *The Searching Wind.* After two weeks out of town the play opened in New York on April 12 and the 100th performance was given on July 8. Mr. Fleischman concurrently has been appearing in the cast of NBC radio series, *Mr. Hopkins Presents.* His third appearance in this series was in *Yellow Jack,* July 19, in which he played the role of Dr. Ames.

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Bower Aly of the University of Missouri gave the annual Louisiana State University Lecture Series in June.

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Doris G. Yoakam, Associate Editor of the JOURNAL, was on the 1944 summer-school faculty of Northwestern University.

Lieutenant William R. Gondin, USNR, on leave from the College of the City of New York, is assistant to the Director of Training for V-12 Administration, Ninth Naval District Headquarters, Great Lakes, Illinois.

* * *

Loren D. Reid, who was on the staff of the University of Missouri from 1935 to 1939 and at Syracuse University from 1939 to 1944, returned to the University of Missouri on September 1 as full professor. He will assume his former duties at Missouri as Director of the Speech Clinic and will teach courses in speech correction, speech pathology, and phonetics.

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The Speech Clinic of the University of Missouri will also have the services of Jean Ervin as Assistant Director. Miss Ervin is a graduate of Columbia University.

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Walter E. vB. Teschan is now Assistant Professor of Speech in the University of Missouri. He will assist Professor Donovan Rhynsburger, who is in charge of the Missouri Workshop. Professor Teschan is a graduate of Harvard, with also an M.F.A. from Yale. He was on temporary appointment last year at Missouri for Army courses.

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Francine Merritt of Hardin-Simmons College, who has an A.M. degree from Louisiana State University, is now an Assistant Instructor in the University of Missouri. She will assist in conducting the fundamentals course.

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The staff in speech in the University of Missouri is now accepting candidates for the doctorate. Some candidates have already been received this year.

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Lloyd P. Dudley, formerly in the Itasca Junior College of Coleraine, Minnesota, is now head of the department of speech in Illinois Wesleyan University. During this year under Professor Dudley's management the department will offer approximately 20 hours of undergraduate instruction, carry on a forensic program, stage four major dramatic productions, and supervise a daily half-hour radio program.

AMONG THE CONTRIBUTORS

LIONEL CROCKER, *Editor*

Forest L. Whan: *Training in Listening and in Voice and Diction for the Airplane Pilot* (A.B., Kansas State; M.A., Illinois; Ph.D., Iowa) is Professor of Speech and head of the department in the University of Wichita, president of the Wichita Radio Council, Vice President of the Association for Education by Radio, and chairman of the committee assisting the Peabody Awards Committee. He is co-author with H. B. Summers of *How to Debate,* and author of eleven published studies of state-wide radio surveys.

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